

"allany Express. JARY 8, 1888.

MUSIC IN ALBANY--I.

The city of Troy is about half the size of Albany.

Now in this town of Troy about two hundred or two hundred and fifty singers propose to give, in the month of February, two or three concerts under the direction of Carl Zerrahn of Boston. For this purpose they are now rehearing. They wished to raise money to insure the financial success of these concerts. Two or three gentlemen went quietly about the streets and easily and at once obtained \$1,000, with the promise of many music lovers that if more money was needed, it would be cherrfully given. society doing this is known as the Rensselaer County convention (I believe that is the title). It embraces all singers within the county who are able and f el disposed to sing. The most important compositions they propose to give are Hiller's "Soug of Victory" and Rossini's "Moses in Egypt." The rehearsals are fully attended and the singers, united for one purpose, act together harmoniously and enthusiastically. Augry and weak singers do not rush into print attacking the director, the pianist, and their hated rivals. Personality and ven m do not enter into the scheme of preparation, nor do they regard talk as such a valuable element of success as work.

Have we any such organization in Albauy? Is such an organization possible here in the present state of music?

There is in this same city of Troy a musical society known as the Troy Vocal club, composed of gentlemen who usect together for the purpose of singing music written for male voices. Its purposes and plans are practically the same as those of the Schubert club of Albany. But how differently the two clubs are managed.

In the Troy club the time allotted to rehearsals is spent iu singing and not in explanations made by the officers of the club in reply to attacks made upon them by the members of the club. The rehearsals are fully attended, for the Troy singers are modest enough to think that if they sing in public, che public has a right to demand a good and satisfactory concert, and they know that unless they attend rehearsals they can not sing together or carry out the ideas of the director. They are not thrown into convulsions at the time of elections; iudeed, I think one of the officers has held his positiou ever since the founding of the club. They do not find it necessary to have elaborate by-laws and amendments. The musical matters are left in charge of the director, as the members think him capable of managing the music if they choose him director. Their programs are simply printed; nor do they find it necessary to print the names of all the officers and to what respective committee they belong. (I doubt if they have any such formidable array of committees). And finally, the newspapers and the club are on good terms, without flattery or soft soap on the part of either side.

Have we any such club in Albany? Is such a club possible here in the present state of music?

There is in this same city of Troy a society which every year prepares an oratorlo or cantata, and engages for its proper production the best of singers in New York or Boston, and a good orenestra from either one of the twe cities. One year "The Redemption" is given. Another year "The Walpurgis Night;" another year a new oratorio of some celcbrated foreign composer. Tho rehearsals attended, and the singers are full of enthusiasm.

Have we any such society in Albany? Is such a society possible here in the present state of music?

We have no three organizations so well n anaged and so fruitful in good work.

This is an easier question to ask than to answer. In the limits of this article I shall only hipt at and suggest a few reasons for the deplorable lack of enthusiasm as regards music in this city

The jealousy of musicians is proverblal. is an old, reproach. Just as one star different from another in glory, so is there a different jealousy among inusicians, depending upou the size of the town and the iguorance of the musicians

In Albany this jealousy is seen at its height, full and resplendent; though to be sure this passion is generally described as green; but here in Albany it fairly shines

Now when any one in a rash moment proposes the foundation of a singing society or the reorganization of one that has died a death either natural or unnatural, the cry is at ouce "Down him. Why should be have anything to do with it. I am a better man for the place." One expresses himself to this effect in print, and all the musical people say Amen. The poor devil who was willing to devote his time to the drudgery of preparation and only thought of the absolute dearth of music in Albany, and who was willing to try to start a society which could at least rehearse a work, even if it were never given, this poor devil is summarily squelched, and all the singers, who are now chicfly interesting from the antiquarian's point of view, all the ignonaut teachers of the voice, piano, violin, organ and harmony chuckle and grin. "We men

But musicians worthy the name grieve.

Here in Albany we are all solo singers. have taken lessous from Professor A. and Madame B., and we breathe in this manner, and on certain vowels we contract or expand, and we labor to get a tone, and the knows what not besides; but we are all solo singers. And we sing for money. We wish large salaries and when we cannot get them we take smaller ones, and we are glad to get what we can; but we are all professionals, at any rate. We do not care to sing in a chorus. One meets there so many disagreeable people,

One meets there so many disagreeable people, so many who know nothing about singing; it is true they have good voices and sing in tuue, but they have no method. We cannot afford to sing in such a mixed chorus. Let the people in Troy do it if they wish to; they know no ostter. We are Albaniaus.

So reasons many au Albaniaus singer.

Now if any one who is willing to conduct is sneered at, not on account of his musicianly equipment, but solely because he does propose the bringing out of some composition, and thus may gain a little more notoriety than "Prof. Y." or "Doctor" Z; if our singer argue in this way, and stand upou the giddy pinnacle of their own self imposed superi rity, there can be no musical enthusiasm except that aroused by each singer in his or her own family and among a few ignorant but loquacious friends.

There is food enough here for digestion. But there are other reasons for this dearth of music. These reasons must be looked into.

HENRY WEISS.

Albany Express

SUNDAY, JANUARY 8, 1888.

The first of a series of articles on "Music in Albany," from the pen of a gentleman of acknowledged musical ability, tells some plain truths, that should attract the attention of all who seek to elevate the standard of music in this city. The second of the series will appear Sunday next.

Albany Express

SUNDAY, JANUARY 15, 1888.

THE second of the series on "Music ia Albany" while pungent in style is truthful to the letter. The author is fully competent to discuss the subject in a critical vein and his comments must certainly be accepted as homely, possibly unpleasant

MUSIC IN ALBANY--II.

Last Sunday I spoke of two causes of the present dearth of music and lack of musical enthusiasm in Albany, alleging as the first, the surprising jealousy of our musicians, real and alleged; and as the second, their unwillingness to take any part in a proposed perform ance unless they have at least two fingers in the pie, if not the whole hand. Now these two reasons are so closely bound together, tbey make really but one

Another reason which I bring forward must be treated gingerly, perhaps only hinted at. It may be ealed the comparative ignorance of Albaniaus in all matters relating to music. This ignorance is not perhaps peculiar to Albany, but it exists here in a remarkable degree, and the reasons of its existence are

The early Dutch settlers were not fond of music, nor did they cultivate it as an art to any extent.

is only of late years that any intelligent teachers have practiced their profession in this city.

Very little good music has been heard here, and very little is heard now. Concert com-panies and solo players avoid us, as a rule.

There has been, therefore, no steady growth, no thorough education, or even semi-educa tion in the art.

And without a widespread diffusion of knowledge in any art for two generations, or at least one, there can be no public educated in that art.

I do not deny that within the last ten years there was a sudden and for a time feverish interest taken in the production of oratorios, but that was due almost entirely to the unremitting toil and personal magnetism of a Vermonter, Mr. John Parkhurst, of whose sacrifices and labors for the sake of the art he loved so well I shall speak hereafter.

Now it will be said in reply by some one who claims that he is a lover of music: "What nonsense! We are very fond of music here. We know what is good and we know what we like. We go to Su llvan's operas, and you may call them light, but they are beantiful music, and we always buy We subscribe, too, to the Schubert clnb, and if a first class concert comes here

But they do not go, as Rubinstein, Franz Rummel, Theodore Thomas and fifty others can testify. They did go to the Campanini concert this spring, first because the name of Campanini is a loadstone, and second beparse it was vagnely understood that it would

nother might say: "Look at the number professors' of the instrument to be found ere, and the number of girls who play it

But even this damning fact does not create a musical public

When I say that Albanians are as a public ignorant in regard to music, I can best show this by illustrations and facts. And first, as

Albany has no first class chorus society or orchestra; she is a city of about 100,000, and it was many years ago that the Dongan charter was granted. Many smaller towns in New York, New England, and the West Lave flourishing societies, well grounded and of long continuance

If she were really a music loving city this repreach could not be made; a hall for con cert purposes would have been built im-mediately after the Tweddie Hall fire; the jealousies spoken of would have been langhed down; and we should have every winter ten times the number of musical entertainments we now enjoy. It would not be an Herculean task to prepare an oratorio; it would not be a doubtful pecuniary experiment to give it.

I suppose as representative and catholic an audience as cau be found with us Is that composed of the associate members of the Schubert club, which has strangely enough reached its third season, not so much by reason of its musical merits as from personal appeals of numbers of the club to their friends, and because it was regarded for a time as "the correct hing" to take an interest in it. At their last oneert the best bit of singing was the per-nnee of Osgood's "Sanctus," a simple writing It was execed. s execed-

as piece of

They sat like stock-By no means. with traditional Albauy stolidity. There nothing in the composition to appall or them afraid. It was so simple and yet fective to anyone possessed of the slightpark of musical intelligence that, as one of the club expressed himself in my hearing, "Every the I sing that, it makes the chills run up and down my back." If that selection had been the "Owl and the Pussy Cat," the audience would have screamed with delight, and demanded that it should be sung over again. Now no musician objects to the popularity of the last named ditty, though it be a trifle vulgar and not to be compared with many of the choruses in the plays of Harrigan and Hart; he simply demands of an audience that they show an equal appreciation of music equally melodious and more musical.

For all music, so-called, is by no means musical.

Another illustration of the ignorance of the Albany audience is the toleration, and in fact applause, with which wretched singers in comic opera are received The musician does not object to the character of the music applauded in this case, but to the ignorance of the public that does not at once hiss the pretending singer off the stage. And does the applause of the audience rise to its height at some pretty quartet or quintet well sung? O no. It is when the low comedian interpolates some local gag, or makes some irresistible allusion to Greenbusb or some local politician. This is to them the choicest morsel of the whole show. Let the soprano sing false and in a ragged manner, it makes no difference provided she makes a coffee-mill trill as she nears the end, and then strikes out a high note. The applanse is sure, though not so boisterons as that awarded the clown. Neither the latter nor the former should be blamed, however. They know Albany by reputation. the one confined himself to his lines and the former to her notes, they would pass unnoticed.

Then again the Albanian is terribly afrald of the word "classical." Woe to the pianist or singer who essays a "classical" selection. The word itself, it may here be said, means nothing; it is an absurd phrase evolved by some heavy German pedant. What was not classical thirty years ag is classical now, for it is time alone that can give a work permanent value and enduring fame, and time itself is often cheated With the Albanian "classical" is simply a synonym of "stupid."
Anything he can not whistle at once, whatever he can not beat his foot to, is "classical."

And yet I hear some one say the Albanians

are a music loving people.

Another curions feature of music as slighted in Albany is the frantic appeal made at any proposed musical entertainment to call in the aid of the upper classes, to entice them from their luxurious homes that they may join the sweaty mob, take off their coats and "be

Notbi g shows more clearly the provincial nature of a town like Albany than such a spirit of intense and shobbish admiration mingled with awe, for men and women with like

gled with awe, for men and women with like passions as ourselves, who are dubbed with that singular title, "the upper class."
Good heavens! who are the "upper classes?" Where do they live? Have they voices of ordinary range and compass, or has the Lord been kinder to them than to ordinary mortals a digiven them a self-adjusting throat fashioned after the nature of a slide trombone. I should like to see some of the members of this remarkable stratum of society. I never yet had them pointed ont. I saw a man once with a fur-lined coat whom I thought from his princely appearance might be one of these beings, but on a careful inspection of the hotel register he turned out to be an agent for a new and practical ash-sifter. Men and women who are congenial always manage to see

hotel register he turned out to be an agent for a new and practical ash-sifter. Men and women who are congenial always manage to see more of each other han they do of those who are not so agreeable, and this makes society. Yet the first thing said when a chorus of any kind is talked of, is: "We must get some of the upper classes." And this good fellow is "kootooed" to, and this good woman is bothered until they agree to help bodily, or perhaps only in spirit, by allowing the newspapers to print the important fact that Mr. and Mrs. Jollykoff have bought eight reserved seats for the performance of Prof. X's entertainment.

tainment.
But Mnsie, that great Republic, knows no upper, middle or lower classes.
HENRY WEISS.

MUSIC IN ALBANY--III.

One or two have said to me, speaking of the two articles under this head that have already appeared in the Express: do you persist in 'sawing with the old saw?' You tell no new thing. We will all admit the truth of what you say.' "And it appears to "us, as some one wrote, "like a doleful old song which a bewildered sick man goes on droning out to wearied listeners, and the attendants at the b dside say to themselves, 'if he were in health again, he would sing to us som other song, for we have heard this a hundred times." other song

This may be all so, but why have not the tired listeners and music lovers, admitting that what has been dinned into their ears is true, why have they not tried to remove the shame that rests upon musical

One man did his best to do this. Would that he were now alive.

I refer to the late John Parkhurst

I refer to the late John Parkhurst.

Mr. Parkhurst was not an Albanian. If
I am correctly informed, he was born in
Vermont. I laving seen much of this country, he linally pitched his tent in Albany,
and here he worked and here he died.

I do not propose to speak here of his
technical knowledge of music. I do not
know what advantages he had. I simply
propose to discuss him as an enthusiastic
lover of music, and a successful conductor
of oratorios.

And in order to more fully understand the genius of Mr. Parkhurst (I use the word genius with forethought) let us see what elements are necessary and indispensable to the leader of a great chorus.

A conductor should first of all have a fair knowledge of human patters.

A conductor should first of all have a fair knowledge of human nature. He should thoroughly understand the meaning of the maxim, "Put yourself in his place." There should be in him that subtle magnetism which is born in one and not acquired by art, so that what he feels when he reads a page of music should be expressed by face and hand, yes, by the very movements of the body, and all within bounds and without exaggeration; and the singers without knowing it eatch his ideas, become a part of him and express the music, as if conductor and chorus were one living thing. He too must feel and know and be sensitive. If you would have me weep, you must yourself first grieve, is the opinion of Horace. In other words, imagination, magnetism, and a self control which yet sways and controls others must be the first elements

Now John Parkhurst had these in a marked degree.

And these are given by Nature and not by Art.

anarked degree.

And these are given by Nature and not by Art.

The conductor must have a knowledge of the capabilities and limitations of the human voice. He must see at a glance where an effect can be made by this most glorious of all instruments, which is now so recklessly misused and despised by so called masters. His ear must be keen and unerring. He must have the gift of not wearying his chorus. He must know how to amuse them if he sees them becoming tired or sleepy. He must know exactly what he can get out of them and never let his own ambition carry them beyond their limit.

It is not impossible to have these quali-tics; for John Parkhurst had them.

If a chorus can find a conductor like this, they should at once give way to him in all matters musical If he fails, if he in all matters musical If he fails, if he disappoints, remove him; but if he is retained he should rule. A conductorship should be like the government of Russia, an absolute despotism, tempered with occasional accessional an absolute despotism, tempered with occasional assassination. A chorus is not in this country composed of professional musicians. Women of all ranks, men of all manner of trades and pursuits, who are fond of singing come together and form a society. The conductor is a professional musician. He has passed the greater part of his life in studying his trade. Is he more competent to criticise and judge than Thomas, Richard and Henry who sit before him and sing, or is he less competent? If he is less competent, he should never have been chosen. If he is more competent, then Tom, Dick and Harry should sit still and obey. John Parkhurst had also the gift of im pressing these truths upon his choruses. With the stick in his hand, he was autocrat; and they who sang under him were glad that he was autocrat, and cheerfully obeyed, until in an evil day, a few restless, intriguing husybodies, more caten up with personal vanity and selfish ambitions than with love of music, rebelled and kicked

personal vanity and selfish ambitions than with love of music, rebelled and kicked against him, but in vain I do not propose here to speak of Mr. Parkhurst as a teacher of the voice; I do not intend to recall his natural wit often expressed with Yankee shrewdness. Many a young singer has he helped. Many a young musician has he encouraged. He alone succeeded in awaking Albanians the "Creation," "St. Paul," The "Messiah," "Elijah." This was enough, for a life work.

work.

work.

Now in the course of these articles I have never decied that Albany was rich in singers. This has been proved, time and time again. Few who heard them will forget the choruses of "St. Paul" and "Elijah" as given by the Oratorio society. But is all their talent buried with the one man who alone seemed able to arouse them? Nearly all the singers remain. A younger generation has arisen with many voices of great power and beauty. I understand that there is even now at one of the banks quite a sum of money belonging the banks quite a sum of money belonging to the dead society.

The writer has in two articles spoken of the apparent reasons for this dearth of music. It has not been a pleasant duty, but he has felt it a duty to be performed, no matter who may be burt or offended in

no matter who may be hurt or offended in the performing it.

In an article or two which may follow this he proposes to give some practical suggestions, to hint at musical possibilitis which if carried out sould reflect credit upon the performers and the audiences which would be attracted.

Now the first requisite of a chorus, even before a conductor be engaged, is that there should be a well chosen body of singers. We maye singers in this city in abundance, but they do not take the best of care of their voices. There are singing teachers, too, in this city, some good, some bad and some indifferent.

Next Sunday 1—propose to write a few words about vocal instruction and the proper care of the voice, so far as chorus singing is concerned.

singing is concerned.

A ticklish business, resembling somewhat the egg dance. HENRY WEISS.

Is there not one good teacher of the voice in Albany?

voice in Albany?

There are three of whom nusicians speak well. They all teach the true Italian method, which is the only one; and when I say the true Italian method I mean the healthy and common sense principles handed down in Italy for two hundred years, first perhaps formulated in the common sense of rold of the control of the control of the said of years, first perhaps formulated in the "book of gold" of Pierfrancesco Tosi, and followed in the text books of Crivelli, Lamperti Battaile, Panofka, and the great book of Lemaire and Lavoix. Their pupils sing easily, naturally and intelligently.

And yet no one of the three was born in

But to be a good chorus singer it is not But to be a good chorus singer it is not necessary to study the art in all its ramifications. It is necessary however to breathe properly; it is necessary to take proper care of the voice. Upon the first depends often the proper phrasing of a passage; and so particular are the French about this that many of their composers insert in the chorus parts of their works, marks denoting the moment for respiration.

in the chorus parts of their works, marks denoting the moment for respiration. Upon the second, the care of the voice, depends the quality of tone as shown in the ensemble of the chorus.

And so I propose to give next Sunday a few practical upon hints this subject; so simple, so natural are they, that every one will say at once, "why, we know that already." But they do not. For men in general, singers in particular, are apt to believe anything that is unnatural, or forced, or without reason; and so they slight Nature.

HENRY WEISS

MUSIC IN ALBANY--IV.

On Singing Teachers.

The Emperor Nero was without doubt the most distinguished singer of his age; and his name and exploits are found in the Music Lexicons, from that of old John Walther (1732) to the colossal work of Fetis (1867). Not satisfied with the applanse of the Romans, he went to Greece, and entered himself for the prises offered and entered himself for the prises offered for singing and playing the lyre and flute, sending at each victory a bulletin to the scuate. Through fear inspired by his royal presence, or by his skill as a unusician, he returned to Rome in triumph, seated upon the chariot of Augustus, having by his side a flute player, named Diodorus, and with 1,800 wreathes which had been awarded him as victor.

Nero, as a boy, had learned the rudi-ments of music, and as soon as he was em-peror he took lessons from Terpnus, a man of the highest reputation. He was diligent of the highest reputation. He was diligent in practicing, says Suetonius; nor did he omit any of those expedients which artists in music adopt for the preservation, and improvement of their voices. For instance, he would lie upon his back with a sheet of lead upon his breast, clear his stomach and bowels by vomits and clysters, and forbear the eating of fruits, or food prejudicial to the voice; and for its preservation he never addressed the soldiers but by messages, or with some person to deliver his speeches for him. A voice-master always stood by him to cantion him against overstraining his vocal organs, and to stop his mouth with a handkerchief when he did When he sang nobody was allowed to

When he sang nobody was allowed to stir out of the theater upon any account, however necessary. Many of the spectators being quite wearied with hearing him, tors being quite wearied with hearing him, because the town gates were shut, slipped privately over the walls; or pretending that they were dead, were carried out for their funeral. To be sure of enthusiasm when he appeared, he chose besides young men of high station, about 5,000 robust young fellows who were taught three different manners of applause. They were remarkable for their heads of hair, and were extremely well-dressed, with rings upon their left hands.

Such a musician, singer and manager, was the Emperor Nero over 1,800 years ago.

I have taken these details given by the Roman historians, to show that even in the days of Nero, the singing teacher had his theories, his methods, and his little tricks; that the singer himself was not above engaging hired applause. These "robust fellows, remarkable for their heads of hair," were the forerunners of the modern claque, and possibly the modern ushers. Humbug and quackery in music seem to have attended the birth of the divine child, for there have always been singing teachers if not music sellers and piano dealers

The average singing teacher is a fraud.

piano dealers

The average singing teacher is a fraud. He may not be one from choice and with design; she may be an estimable woman who supports a widowed mother, and loves the young girls who take lessons of her. I repeat my proposition; the average singing teacher is musically a fraud. And particularly is this so in a city of the size of Albany. of Albany

of Albany.

Let us examine into the reasons for this. Let us in a spirit of love inquire.

Walk along the streets of one of our cities and you will see the signs of "Professors of Vocal Culture;" "Professors of Voice Building;" that is, there are men, say in Albany, who for a pecuniary consideration are perfectly willing to teach singing. I say men; there are women, too; but for the sake of peace and quiet let us assume to be true what is indeed a palpable lie, that all lumbugs in music are men. The fact is, of course, that there are just as many feminine as male frauds, if not more.

How did these men become professors How did these men become professors, in the first place? In Germany, where they love titles to a ridiculous degree, a musician is not a professor until he is granted this title by special royal decree, in return for well recognized merit, as instructor or performer, or for some treatise upon a branch of his profession. The title doctor is still more rarely given. But here any fraud who has money enough to order a sign adds, of his own free will, the title to his noble name and shares the glory with the brotherhood of barbers and corn-doctors. As for the title of "Doc or," that is easily to be had from any small inland or western college. The more insignineant he school, the easier is the title obtained. The reaches a room which he call to continuous. The outputs a place to the many which the "professor" are sto puff the plane to pupil and feiteds, which the ideas are sto puff to the plane to pupil and feiteds, which the ideas are stored to the pupil to the professor to the pupil to the professor that the professor

the part of opping and it nots, which in announced produces the root, or ives him the use of it for a thin. He is roly to teach.

But where did he tith mall for his tale, now long did he study, has he my natural faculty of imparting instruction even if he know anything? The dear public do not ear, it does not he lits at the sign "Proceed, it does not he lits and Mr. B. he in lessons in "vocal" at their bud parents call it, and pay their bills with a utility of it of with absolute gratitude. The word "Proceeds of the lits you that a not not the other end of the pole is willing to at hair or shave, if you cross him half ow with silver.

Now, Professor X. is not a bad for words.

or shave, if you cros hi multy alm with silver.

Xow, Professor X, is not a ball flow. He is industrious, and comparatively also and honest. He does not me in to he a fraud. Often he does not even knev that he is a fraud, and that is the sad pert of it. What has been his mushal history? Wey, as a young man, he found out one day that he had a fair voice. Hi friends aid two ought to study 'He went to a be all to the er where he learned something of voed ization; then he saved some mone, and went to Boston or New York for a copi of terms. He either went to such a factory as the New England Conservatory, where they turn out graduates as bricks are turned out of a brickyard, and by much the same process, and where mor voices are ruined, and less musical information is give whan in any school I know of. Or he went to New York and fell into the hands of all nice old man while as used him that he has a wonderful voice, that his fortune won, be made in a year or two, but that he knew nothing that he himself, the illustrious Bandolino, the first cousin of Patti, and the weekly correspondent of "de roll Verdi," was the only man who could bring him out, etc., etc. Verdi," was the only man who could bring him out, etc., etc.

Nerdy, "was the only man who could bring him out, etc., etc.

The money of the pupil gives out; to wonderful theory of Bandolino has succeeded in giving him a chronic hoar has and he is not sure about his breathing and he is not sure about his breathing and he has no trill, and in fact he has nothing besides one opera aria, four songs of Bandolino, and several receipted bills. But the friend of "dear old Verdi" has taught him on thing, and that is cheek; and he knows the people love to be himbugged. So he turns to his native town, corresered as Professor, engages the "Studio and pinto, sees that little rotices appear in the local columns of the newspapers; sings for rothing at the benefit concernof some outer or band of brothers parhaps gets at his hostion, and toadys the derganar, and pristo, the money begins to consider and thurs he rules the velocity of his pill. And thus is he revenged upon Bardoline. And thus does must suffer.

Or Professor A may have be not properly begun. If he go to have a voice, worthy the hame, and it he have a voice.

which would repay training, he is told at once that he must obey implicitly, and stay perhaps three, four, or even six years. The Americans are in a hurry; besides Professor X is not to be eaught with such chaft as that; he knows a thing or two; and he goes to a third rate man, he gets a few third rate ideas, and so learns how in turn to teach his pupils, when he returns, in a third rate nanner. And thus does the voice, that noble and most sympathetic of all instruments.

and most sympathetic of all instruments

I know teachers who have taught tenors in this city thinking they were basses and treating them as such. I know teachers in this city who cannot tell the difference between an alto and a soprano voice, I least they have cruelly treated aitos by forcing their voices upward, and practicing them continually in the higher regis er. A few dare to teach without the slightest knowledge of harmony, without the slightest knowledge of the history of the art, without any knowledge of the traditional phrasing of the master pieces of song. As for a proper execution of the ornaments of song, they are as ignorant as the babe unborn. But all this could be forgiven, if they knew the rudimentary principles of placing the voice, of diaphramatic respiration; if they did not by their ignorance often ruin voices, and retard the progress of pupils richly endowed by nature. I know teachers who have taught tenors

MUSIC IN ALBANY -- V.

A Few Hints to Singers About Breathing.

In what I shall say in this article there is nothing new, nothing but what would occur to any sensible person who stopped a moment to think and reflect. There is nothing new in the art of singing. The first singers of to-day, in technique and management of the voice, are but as children to the great artists of the 17th and 18th centuries. The accounts given by their contemporaries of their feats seem to us incredible; yet specimens of the music they sang have come down to us; full of passages which no living singer can execute. Take the ease, for instance, of Baldassare Ferri (1610 80), of whom his friend Bontempi records in his "Historia Musica," that he would execute rapid and difficult passages with all the gradings of the crescendo and the diminuendo and then, when it seemed as if he ought to be utterly exhausted, he would begin an interminable trill without taking breath, and would go up and down, carrying the trill through all the degrees of the chromatic scale for the space of two octaves, and this absolutely in tune. But let it be remembered that in in tune. But let it be remembered that in those days the voice was everything; instrumentation was in its infaney, indeed had hardly come into the world; that singers were obliged to be excellent musiciaus, deeply versed in its theory; that for such men as Ferri the princes of Europe fought and made the most extravagant offers. When he would approach a town men and women of distinction in crowds would meet him three miles from the gates and escort him in triumph; and often after he had only sung one little melody his carriage would be deluged with a rain of roses. That was the golden age of song. With the growth of instrumentation the voice has gradually deteriorated; and now, judging from the beings imported at New York at great expense to strut and fret York at great expense to strut and fret their hour upon the German stage, the noble art of song, thoroughly Wagnerized, is simply a tale told by an idiot, full of sound and fury, signifying nothing; and if it were not occasionally for a Patti, or a Maurel, a Faure or a Nannetti, one might with reason class it among the lost arts. But these giants of song left traditions and instructions oral and written, and all that we know to-day of utility and beauty in the art can be directly traced to them.

Let the pupil beware then when his master looks carefully about the room, locks the door, and whispers into his ear some wonderful trick or theory discovered by him alone. Such a teacher is nine cases out of ten a "fakir." In the tenth case he is crazy.

In my last article, I promised to speak a few words about the art of breathing properly, an indispensable accomplishment to the humblest chorus singer, as well as to the most arrogant prima donna; for as I said before, granting that the voice be of agreeable quality and the ear be true, a great part of the beauty of the phrasing of a part-song depends upon the respiration of the singers. Upon this one subject treatise after treatise has been written; hobby has been ridden after hobby, and the most grotesque and ridiculous theories have been evolved by teachers who have covered their ignorance by the advertising methods of sellers of ointments and tooth powders.

powders.

There is only one way to breathe in singing, and that is to breathe naturally as one does in ordinary life.

I take for granted that every one knows what is the process of natural breathing; so I shall not go into any details about the organs, bones and muscles employed in that act and how they work. Every singer should know all this, and if he does not know he can easily find it out from any primer of physiology.

There are three methods of natural breathing which may be called types. The first is the abdominal type, peculiar to man and the child, where the ribs remain unmoved and the abdomen alone is raised in inspiration and depressed in expiration. This is also the respiration of sleep.

The second may be called the type of the lower ribs, which is seen in little boys where the abdominal partition or wall remains unmoved and the lower ribs alone are raised.

remans unmoved and the lower ribs alone are raised.

The third type is that which belongs exclusively to women, and it may be called the type of the upper ribs, where the respiratory movements are only made ou a level with the upper ribs and especially with the first rib. This type is necessarily exaggerated, from the fact that women wear corsets, Now if this partial and incomplete breathing of the woman is enough to maintain the respiratory functions, it does not suffice when she is called upon to draw a deeper breath as in a struggle, a cry, or in song. She must then contract all her inspiratory muscles and especially her diaphragm; she must also breathe from the abdomen in such a way that she can, without the least fatigue, take into her chest a considerable quantity of air.

Such is the classification or divison of Drs. Nitot and Mandl, and it is, I think, simple and clear.

Now breathing in song as in life is the most important and the most necessary of all the functions of our organs. He who knows how to breathe well and to pronounce well, will know how to sing well, said Pacchiarotti. When we speak our respiration takes place without effort, and if we give to our voice all the inflections which the sentiment which we wish to express demands, and that without any trouble, it is because the act of breathing takes place naturally and without our thinking of it. The singer should acquire the same ease. It is necessary, said Rameau, that the singer should only be busied with the sentiment which he wishes to convey; everything else should be so familiar to him that he should never think of it. Of course to obtain this result, study must be long continued and most careful so that the proper way of brea hing is for the teacher as well as the pupil, one of the most delicate points in instruction.

The majority of pupils and singers imagine that in singing it is necessary to breathe otherwise than in ordinary life. This is a great mistake, and its disastrous results are shown by the change in the voice and the consequent fatigue.

There is only one way for the singer to breathe

There is only one way to breathe.

That is the diaphramatic method; and here we have the authorities of the greatest number of great masters such as Blanchet, Rameau, Crivelli, Lamperti, Battaile, Debay, Gerard, Concone, de Ledesma, Mandl, Bernard, Panofka, Holtzem, Fournie and

The pupil should first take the position recommended by Lamberti; the head should be raised, but held naturally, neither inclined forward nor backward, but so that inclined forward nor backward, but so that the muscles of the throat remain flexible: in other words, the pupil should take the position of a soldier, the body straight from the haunches, the shoulders not prominent, the arms hanging naturally, the elbows close to the body, the two heels joined, the toes turned out. The position of the legs is by no means a matter of indifference.

In this position, the bust will be raised a little higher than in a relaxed posture,

the body will naturally resume its original position, and this attitude will give freer play to the diaphragm and consequently make the breathing easier. The scholar will then act as in ordinary breathing, swelling a little the pit of the stomach, the abdomen just a little advanced, and the chest will be raised just a little forwards on account of the quantity of air taken in, After the note has been attacked, the expiration will take place, slowly, equally and without coneussion of the breath, with great economy in the emission of the voice. It is necessary at the same time to sustain the voice and to keep for it the amount of energy which will render it expressive at the will. One should not take in too much air, for if the lungs are overcharged, the chest will suffer, and pain will oblige one to let it escape rapidly so as to return to the normal position. This will result in a bad tone and will even prevent the proper articulation of the words. It is necessary on the contrary to breathe moderately and give unbounded liberty to all the parts of the respiratory and vocal apparatus.

When a pupil begins to study singing, he is too much inclined to neglect nature, and so he breathes deeply and lets out the air before he even begins to sing. If it is impossible for him to sustain a sound beyond a few seconds, he exhausts himself by frequent breathings. Now the faculty of breathing varies with individuals according to their lung power; and it can be developed by prudent work, for the master should never forget that the inhalation should be in proportion to the physical force of the pupil. However, it is always necessary to shun exaggeration and to fill the lungs with only a moderate amount of air, so as to preserve the utmost suppleness of the chest.

It is necessary, said Lanza, that inhalation should be without noise and without

It is necessary, said Lanza, that inhala-tion should be without noise and without any apparent exterior movement of the

This method of breathing, then, called the diaphramatic, is the most simple and the most easy. But several good men, such as Carulli, Lablache, Garcia, Fetis, believed in the method of the Paris conservatoire, which may be called the clavicular method, but which I firmly believe to be false and injurious.

The method of the Conservatoire says: "It is necessary to observe that there is a difference in breathing when one sings and one speaks. When one breathes simply to speak or to give fresh air to the lungs, the first movement is that of respiration, then the belly swells and its upper portion is thrown out a little, and then it sinks back, and that is the second movement, viz., that of expiration. On the contrary when one sings and breathes for that purpose it is necessary to flatten the belly and to cause it to rise again quickly, swelling and throwing out the chest; then in the expiration of the breath, the belly returns very slowly to its natural state and the chest proportionally falls back, so as to preserve and control the air as loug as possible."

But nature and the majority of great masters are dead against this theroy; and why? Because this manner of breathing is against nature. It brings on extreme fatigue and by the enforced constraint upon the chest, it causes muscular contractions which prevent the production of a round, pure and agreeable tone.

Dr. Mandl in his admirable book De La fatigue de la voix dans ses rapports axee le mode de respiration (Paris, 1855) speaks strongly against it, and is an enthusiastic believer in the diaphragmatic method. The whirligig of time brings in his revenges, and Dr. Mandl was in 1872 appointed lecturer on the hygiene of the voice at this same conservatoire, He sums up the whole matter in the following words: "The struggie between the inspiration, because then only a small number of muscles, principally of the diaphragm, are put in play, as there is only a displacement of the soft and mobile viscera of the abdominal cavity, while during the inspiration, the larn

There are two things to be avoided in breathing, though they are recommended as exercises by some teachers. The first is to inhale slowly without singing a great quantity of air, to retain it and then let it escape as easily as possible, then to allow the lungs for some moments to be entirely empty. The second is the striving to prolong the sound by forcing the respiration. These exercises only fatigue the lungs, which lose their elasticity, the voice becomes feeble and logy, the intonation suffers, the act of breathing takes place with violence and with a disagreeable noise. In a word, the voice is son destroyed. So all this may be summed up as follows: Obey nature and breathe in singing as in speaking, unless you are unfortunately a woman, in which case breathe from the abdomen.

Nexi Sunday I propose to give a few hints as to what precautions every singer should take to keep the voice in good condition. This will be followed by an article on the prospects of reorganizing the Oratorio Society of Albany: and this last article will bring the present series to a close.

a close.

In this short essay on the proper method of breathing, as I have said before, there is nothing original, nothing new.

Teachers who dismiss their singers after a lesson with raw throats and jaded lungs, (and there are such teachers in the city), can profit by it, however; and so can pupils who in ignorance pay such teachers for physically maltreating them.

HENRY WEISS.

MUSIC IN ALBANY--VI.

Hints To Singers.

I have received a courteously worded letter, in which the writer doubts the trnth of the assertion made in an article in last Sunday's Express that "the first singers of to-day in technique and mangement of the voice are but as children to the great artists of the 17th and 18th centhries." He asks if it is possible that any singer ever excelled fhe Patti in her prime; he asks il nature does not provide to-day. as beautiful voices as a hundred or two hundred years ago.

In the last article I said that specimens of the music the ancients sang have come down to us full of passages which no living singer can execute. I called attention to the fact that the voice was everything, that instrumentation was in its infancy, and that a singer in those days was obliged to be well versed in counterpoint and the whole theory of music.

In a word, instruction was then infinitely more thorough and hore rigorous.

Bontempi, the singer, composer, historian, architect, mechanician and speaker of four languages, was a man of extraordinary versatility and ability. In 1663 he was one of the kapellmeisters of John George II, the Elector of Saxony. He himself II, the Elector of Saxony. He himself was the pupil of Mazzocchi, the master of the choir of Pope Urban VIII, and in his History of Music he has given an interesting account of the daily routine of a

the choir of Pope Urban VIII, and in his History of Music he has given an interesting account of the daily routine of a pupil of the time.

The scholar was obliged to practise daily one hour difficult passages so as to acquire a perfect technique or facility. He spent a second hour upon the study of the trill, a third upon exercises for the cultivation of his ear. All this was in the presence of his teacher, and before a looking-glass, so that he could watch the position of his tongue and mouth and shun grimaces of every description. Two hours more were given to the study of expression and taste, as well as to literature.

This was only the work of the morning. In the afternoon a half hour was given to the study of acoustics, a half hour to simple counterpoint, one hour to composition, and the rest of the day to playing the clavicord, finishing a psalm or motet or other work suited to the talent and inclination of the scholar. The pupils would frequent the churches to hear the works of the great composers, and upon their return they had to give a criticism of the performance to their teachers. They would often go to the Porta Angelica near Monte Mario to sing against an echo there, and hear their faults faithfully reproduced if not exaggerated.

Is it any wonder that from such daily and continued study, markellous results should follow?

Another reason for the superiority of singers of past days was suggested by Rossin in conversation with Ferd. Hiller, It is well known that the art of singing found its first great encouragement in the church, for the dramatic solo and the opera were not known in Italy until about 1600. Now women were not allowed to sing in the Church of Rome, on the ground that the service of God was disturbed by the sensuous charm of their voices; indeed in early days they were not even allowed to sing in the congregation on account of the injunction of Paul that the women should be quiet when in church, although this was not universal, for Ambrosius praised the effect of the united voices of women and youths in the psalms. They were not heard in the middle ages in the service of the church, except of course in numeries. Now to supply their notes, castrates were introduced. Their influence on the art of singing was enormons, and it is to the growth of public sentiment against them, and their disappearance from the church and operatic stage, that Rossini attributed in large measure the gradual decay of the art of song.

This subject forms a most interesting

large measure the gradual decay of the art of song.

This subject forms a most interesting and curious chapter in the history of music. This class of singers invaded the church about 1600, though there are traces of them in the Greek church as far back as the 12th century, and by-1640 they were seen upon every operatic stage. Among them were the greatest singers of all time. They sang in all the courts of Europe; many of them amassed immense fortunes; several were high in favor with the monarchs of their day, Farinelli, for instance having unbounded influence over Ferdinand VI (and not Philip V., as generally told). A volume could be written upon the effect these unfortunates had npon the music of Europe. They not only brought the art of song to its highest perfection; they not only spurred composers to exhaust their ingenuity in writing for their vales. Int they also furnished the

npon the music of Europe. The, not only brought the art of song to its highest perfection; they not only spurred composers to exhaust their ingenuity in writing for their voices, but they also furnished the models upon which the first principles of the great school of Italian song were based; and as Lavoix well says, as it always happens in art, theory follows closely upon practice.

Now if one has but little respect for the majority of the composers of the eighteenth century, these great singers, men, women and eastrates by force of their genius made even the flat music of musicians of mediocrity eminrable, and they carried it over the entire continent. They ruled Berlin where Frederick the Great loved them, and said that he would rather hear an aria whinnied by his house than to hear it sung by a German prima donna. They ruled London, Dresden, Munich, and Vienna; and every town in Germany which boasted a theater listened to Italian singers. The Italians were, a century or two before, the acknowledged masters in church writing and skilled in counterpoint when the semi barbarous German knew only his folk song and the jargon of the meister singers; in the seventeenth and eighteenth centuries they were supreme in song.

This they owed not only to the natural beauty of their voices, for voices of southern races are as a rule fuller of color and of more quality and flexibility than in the regions of the nor h, but also to the wise and strict principles of song in which they were trained from their youth up, and which were carefully handed down from father to son. These great laws have been little by little forgotten, so that the singers have well nigh lost the traditions, and musicians not being able to find artists who could interpret their works, have devoted themselves to instrumental music, losing thus the dramatic sentiment, and the very

mnsicians not being able to find artists who could interpret their works, have devoted themselves to instrumental music, losing thus the dramatic sentiment, and the verinstinct itself of trne vocal style. "Studies regularly conducted, rules framed wisely by skilful singers, who were at the same time well-grounded musicians, exercises proportioned to the capabilities and nature of each voice, and these patiently studied,—such was the whole secret of the famous Italian school, a secret hard to keep, since for a long time we have known no longer the magic word," says havoix.

And in the 17th century the great

And in the 17th century the great schools of Italy, where the art of song was carefully tanght, were founded; the schools of Rome, Venice, Milan and Bologna. This latter, the most famcus of all, owes its origin to Pistocchi, who started it about 1700. These schools, however, were dependent upon the teachers and often died with them; they were in no way public institutions; with the exception of the famous Naples Conservatory of Santa Maria de Loreto established in 1537, which was under the care of the viceroy and governors at first, and after ards under the protection of the Monfeleones. Three other great schools were also in Naples, 'wo of which lasted until 1806, when they other great schools were also in Naples, wo of which lasted until 1806, when they

were united; but it was in the 17th century that the great conservatories flourished, it was the 17th century that may be called the era of the bel canto.

the era of the bet cants.

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The old writers, who in their treatises touched upon singing, such as Zarlino (1562) and the Spaniard Cerone (of whose enormous folio of 1613 only twelve or fourteen copies are in existence) gave most carrious advice to their readers, a farring of sense and nonsense, Cerono for instance devoting a few of his 1160 page to the vice of ingratitude of the pupil, truly even to-day a fruitful subject. They complein ed of singers who, not knowing how to manage their voices, gave vent to cries like unto the howling of wolves, and who for got that an artist of true taste should sing rather with his ears than with his mouth. The singer, said Zarlino, should not let out his voice with the rush and fury of a wild beast, but should control it, accommodating himself to the other singers so as not to cover them and not be covered by them. Before beginning to sing a composition, he should read it carefully through. During rests he should sing mentally the other parts so as to insure his correct entrance. Excitement should not lead him to sing with his head and arms and neck and feet so that he might be taken for a dancer, neither should he sing as coldly as the man upon whose lips icicles formed, if we can believe Hesychins.

According to these old masters the follow-

neither should he sing as coulty as the manupon whose lips icicles formed, if we can believe Hesychins.

According to these old masters the following five things are absolutely necessary to a prudent singer:

1, Not to force the voice at the beginning, and neither to sing too high nor too low.

2. To practice daily many exercises

3. Only eat light articles of food, and vigorously shun nuts which dry the throat. Formerly singers not only did not eat before singing, but allowed beans to be their only nonrishment.

4. In the spring if the singer be old be should put water in his wine, as pure wine heats the stomach and makes the mouth dry; in winter it should be drunk as it comes from the press; while the old singer should drink always a dry wine.

5. A singer should never write much; a breast lowered or leaning upon a table is easily fatigued.

a breast lowered or leaning upon a table is easily fatigued.

Now out of all these rules and grave saws are a few of real and abiding value for every one who wishes to keep his voice, whether he be chorus singer or one ambitious to excel in concert. Never sing after a long or hurried walk. Never sing before an open fire without turning the face in the opposite direction. Never sing in the open air, for this habit has ruined many a voice. Never speak in the damp air. Always breathe through your nose. Keep your feet warm. Neither drink too hot nor too cold liquids, and shun ice cream. Do not cough or spit before singing. Never sing with your face turned towards a wall, but let the voice go out into empty space. Do not go direc ly out into empty space. Do not go directly into the night air after singing.

out into empty space. Do not go directly into the night air after singing.

No sirger should play a wind instrument (and yet I have known fine singers who have paid no attention to this rule; Riese, for instance, of Dresden, was at one time a trombone player). Before singing one should refrain from speaking for two or three hours; this silence gives freshness and suppleness to the voice. One should not drink strong drinks; and how many a noble voice has been drowned ont in beer. Tobacco should never be indulged in, for the walls of the back of the mouth and the pharynx are irritated by the smoke and so the voice suffers. Keep your temper, for a violent emotion often alters the voice for a long time. At beginning one's studies, one should not sing long without resting. The first month one ought not to sing over an hour and a half, dividing it at equally distant periods. Later one can perhaps study three hours, but never over an hour at a time and after each ten minntes one should rest a moment, and there should always be an equal space of time between the hours of study. One should not sing for two hours after eating, nor should one cat immediately after having sung. In the morning one should work at the "placing" of the voice and some exercise of agility, but not descending to the lowest nor ascending to the highest notes, always stopping at either end at the third note from the limit; but after the second hour, one can exercise the voice in its full compass, though not doing too much with the extreme upper notes, for it should n ver be forgotten that the higher the note, the more gingerly it should be treated, and care be taken not to let it degenerate into a

cry. The greatest pains should be taken with the articulation of the words, for if the words are not clearly heard, there is no difference between the voice and an instrument like the trumpet or hautboy; for, as Tosi quaintly puts it, it is only by the words that singers raise themselves above instrumental performers, provided they be of equal intelligence.

Of course if the observance of these rules is carried to an absurd extent, the rules themselves will become absurd; but a due régard paid to them will surely tend to preserve a good voice, for they are founded upou the principles of nature and common sense. And how many singers who are troubled with hoarseness and frogs-in-the-throat and such annoyances would find them disappear if they gave their voice a chance.

Next Sunday I propose to say a few words about Church Music in Albany

MUSICIN ALBANY--VII

A Few Thoughts About Church Music

It is not my intention in this article to criticise any church singer or organist in Albauy, nor to write the life of any soprano or alto, illustrated by a portrait, looking as though it were hewn out of the block with an axe. Several years ago a man went about the city, dropping in at all the churches, and he wrote his ideas upon their choirs for different Albany journals. He did not always understand what he was writing about, but that made no material difference; he had confidence, and by continually writing he became at length an object of terror to choirs and organists; so that when it was rumored that he would visit a certain church, the choir master would arrange the musical services of that day with one eye on his expected and unwelcome guest, and with the attentions of the other eye divided be, tween the Deity and the clergyman. I simply propose to indulge in a rambling chat upon church music as it is now in Albany, without any refereuce to any partieular choir.

Aud for the following reasons:

A church is made up of people who pretty nearly agree upon a certain way of worshipping God. They get together men and women of congenial ideas as regards a creed and erect a building for the purpose of holding meetings there at stated times. It a word, a church is a religious club-house where women are admitted. To enliven their services they buy an organ; and they hire an organist and singers, whose talents are in direct proportion to the amount of money the church pays; that is, theoretically; for alas, in practice we often see singers and organists absurdly underpaid and overpaid. A committee is chosen called the music committee and musical affairs are intrusted to it. It is generally made up of men who are singularly ignorant upon the subject; but one is a prominent man in the church, another has a wife who sings (the Lordhelp the poor man!) and another is unfortunate enough to have a daughter who is taking lessons upon the piano; and they are therefore "the most senseless and fit" men for the position. They hire singers just as they would buy a carpet for a church parlor, or a new and improved furnace for the cellar; the singers, and carpet and furnace, all are part of the furniture of the church.

That is, they hire an organist just as a worldly club engages a steward. ehurch is made up of people who

tarpet and Tulnatee, an are part of the furniture of the church.

That is, they hire an organist just as a worldly club engages a steward.

Now it is nobody's business outside of that church who sings or what is sung. It is merely an affair between the two contracting parties. You, an outsider, are not obliged to listen to them unless you wish to join that church, and in that case you can put your complaint before the music committee. You may say, for in stance, and with truth, that Miss A sings badly or that Miss B. habitually sings flat. If you have money, your remarks will be heard with at ention. If you are poor and Miss A or B a maiden of a "seducing eye and pleasant features," you will be told in a gruff way that you know nothing bout music. n a grun. bout music

or even music committees are made up in, subject to like passions as we are.

And as it would be a delicate matter to And as it would be a delicate matter to comment upon the relationship of merchant and clerk, or captain and sailor, so would it be extremely impertinent to criticise any choir retained and paid by a society for its own private pleasure and satisfaction; though to speak a few words in a general way about the state of church music can surely do no haun, nor can it ruffle the feathers of that most sensitive of all birds, the Albany singer.

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I am of the opinion that the music suug in the majority of the churches here is of the highest order, and that the weekly musical services would compare favorably with those of New York, Bostou or Chicago; indeed, in the majority of New York churches the standard of music is not securify and should be standard. is not so pure aud elevated as in Albany; and when I say this I weigh my words. As to how it is sung, that is another matter; and one into which I shall not enter for reasous given above.

In the Protestant churches of this city we have variously composed choirs; we have quartette choirs, double quartette, mixed choruses, and choirs made up of boys and men. The formation of a choir is again merely an exponent of the taste of boys and men. The formation of a choir is again merely an exponent of the taste of a congregation; and so long as a church prefers any particular species, it is the quasiness of no outsider. If, for instance, the people of a church wish a boy choir, let them have it. It is true that boys as a rule sing false; that as soon as they are brought to any degree of perfection, their voices break, and they are useless; that in a city of this size it is almost impossible to supply three such choirs with good material; that the effects can never be equal to those of a good mixed chorus; that nothing can equal the pure soprano or alto of a woman; that at present it is merely the fashion to have a boy choir, so as to initate in a slavish, abject manner our dear brethren the English, just as a few of our girls wear hideous tailor-made dresses, and a few-insignineant dudelets affect a strange pronucciation; that there is much cant about the music of boys being more "churchly," a vague phrase which means nothing; and that to any musician fond of his art alone and uninfluenced by exterior influences, a boy-choir service, as given here in Albany is nurelieved woe and torment, the abomination of desolation spoken of by the Hebrew prophet. All these things are true, out if the people of a church wish such a charivari in the holy worship of God, and if they are willing to pay tor it, let them have it and enjoy it as best they can.

The quartette which once ruied supreme in choir galleries is fast becoming a thing of the past, and this deservedly. No four people, however artistically they sing, can render adequately the songs of praise or lamentation which a congregation is supposed to express through them. No matter how exquisitely the voices blend, with what force and delieacy of expression they sing, by the very nature of things, four voices are but a feeble voice of the assembled congregation. And yet there are churches satisfied with quartettes; and so we see them still retained.

To my mind the ideal choir is made up of a good quartette and strong, well balanced chorus. All schools of music are open to such a choir; from it all reasonasonable effects can be obtained. The quartette which once ruled supreme

And now about the class of music sung

And now about the class of music sung in our choirs.

Lears ago it was George William Warren who ruled the roost at old St. Paui's church, with Henry Squires for tenor, our fellow townsman Stephen W. Whitney for bass, and Mrs. Estcott and Mrs. Gourlay for soprano and alto. Of this famous quartette, three are living: Mr. Squires (who has since married Mrs. Estcott) after different adventures in Australia and New Zcaland is now living in great comfort in Paris; and Mr. Whitney is still with us. This quartette was famous in its day, but I could if the music they then sar g would be row tolerated in any church in Aibany And why not? Because we have

outgrown the school of music of that day, a mixture of the sentimental and the Hoopla! Even the scepter has fallen from the hand of Dudley Buck, and to day we have chiefly the music of English composers; and our churches which at first rebelled against it now love it, or they say they do, which is after all the same thing. I know of no more dream, stuff than much of this which is after all the same thing. I know of no more dreary stuff than much of this same English music, written by Sir Snooks—this, and Dr. Peterkin—that. Every brokeu-down English clergyman who has failed in his vocation seems to have taken his revenge by writing a complete service, or at least a Te Deum.

And what music, is much of it! A stupid succession of chords, with harmonies alternating from the touic to the dominant and subdominant, and at its best often a

alternating from the touic to the dominant and subdominant, and at its best often a mere imitation of Mendelssohn, that most commonplace and envious of second-rate composers. There are to be sure great composers in the rauks of English writers for the church of old; and in these modern and degenerate days the names of such as S. S. Wesley and Hiles and John Goss, and Smart and Calkin are not to be mentioned save with the utmost respect. But how stupid and irreligious are many of Novello's publications, how unutterably of Novello's publications, how unutterably inappropriate many of the tunes found in our hymnals. And this wretched stealing and attempted transplantation of Gregorian tones to which ignorant organists affix modern chromatic harmonics! And the modern chromatic harmonies! And the very people who secretly prefer Buck's B minor or E flat Te Deum, listen to these droolings of half-baked English composers and, rolling up the whites of their eyes, exclaim "O how churchly!"

For great and all controlling is the fashion.

Nor have I spoken of the organists of the city, and for the same reason that I have not spoken individually of the singers. The organist's lot is usually a sad one. He is ranked a little above the sexton, a little below the volunteer and gentlemanly pew opener. The clergyman tells him to do one thing, and some female in the clurch who has taken a few lessons. tells him to do one thiug, and some female in the clurch who has taken a few lessons and therefore regards herself as a thorough musician, tells him to do something else. The more he truly labors for the interest of the church, the less is he generally paid. The majority of the organists of this city should receive higher salaries than they now eujoy; for they are often better fitted to hold their places than the clergymen to whom they are obliged to listen. And if there are men unfitted for the organist's bench, that is, again, an affair between them and the churches paying the salaries. If you stumble into a church aud hear a man pump constantly upon the swell pedal; if he play instead of the composer's accompaniment anything that his fancy distates and his liceledits there are the

pedal; if he play instead of the composer's accompaniment anything that his fancy dictates and his disobedient fingers achieve: if he thump a pedal here and there disconnectedly and staccato; and if he pull stops at random, delighting particularly in the goat-like effect of a badly adjusted tremulant; and if one of the congregation tell you that this manis a great player, do not lose your temper. If the people who hear him every Sunday can stand it, you who are only seen there once a year can surely put up with it. They pay him to play as badly as he does. They are not only satisfied with it, they like it.

** ** **

In my next and last letter I shall speak about the prospects of reorganizing the Albany Oratorio society.

Henry Weiss.

MUSICIN ALBANY--VIII.

Concerning an Oratorio Society. I met the other day a gentleman whom we will call by the uncharacteristic initial X. He is a man of intelligence and of considerable musical taste and experience,

having been an active member of several musical societies. He complained of the bitterness of this series of articles and particularly of the first in which the jealousy of musicians of this town is given as one of the reasons why we have to-day no oratorio society. I listened to him patiently and when he had finished his complaint, he talked about the possibility of reviving the late Oratorio society which sang under the direction of the late John Parkhurst. He thought that as soon as the proposed Public Hall became a mater-Parkburst be removed; that there would be then accommodation for the proper performance of important works written for chorus and orchestin, and room enough for an audience which would be contained to the proper performance of important works written for chorus and orchestin, and room enough for an audience which would be contained that an audience which would be so large that the price of the tickets of admission could the price of the trekets of admission could be put at a low figure. I then asked him a few questions about the material of his proposed chorus and I learned from him that Mr. A. was not a true tenor, that Mr. B. could not keep the pitch, that Mr. C. could not read and so on, through thecatalogue. He sneered at Y. and he poked fun at the pretensions of Z.

Now these men are as valuable men in a society as X. himself; some of them have better voices, others have studied more and consequently know more. And yet this man had complained of an article in which I had spoken of this very spirit shown by him; he had accused me of dipping my pen in vitriol, whereas I use nothing but a freely-flowing and permanent black ink.

There is a great amount of musical talent in Albany: this fact I have always recognized; but it is not easy to get it together for one common end, The reasons for this are many, and as I have in former articles alluded to several of them, it will not be necessary to go over this ground again. That it is possible to raise a chorus for a special purpose is shown by the case with which over two hundred voices were brought together to sing a few choruses at the concert to be given by P. voices were brought together to sing a few choruses at the concert to be given by P. S. Gilmore; and this chorus, I am told by several people, is the finest chorus ever heard in Albany, and as all my informants take an active part, they are, naturally, unprejudiced and trustworthy witnesses. If such a chorus can be procured for Gilmore's clap-trap and unmusical performance of the Anvil chorus, with real anvils and appropriately clad blacksmiths, would it not be easier to induce even a greater number of singers to meet for the purpose of singing a grand oratorio?

That is a question not to be rashly answered with a yes or no.

It may be said that the financial loss sustained by the Rensselaer County society a few days ago shows the risk of such an undertaking. It must be understood in this case however that it engaged seven soloists, besides a conductor, pianist and orchestra; that instead of being only one performance, the musical festival lasted three days; that these three days came in Lent; and that the oratorio chosen is not an oratorio at all. Rossini wrote the opera three days; that the cratorio chosen is not an oratorio at all. Rossini wrote the opera of "Moses in Egypt" for the Italian stage, and after he went to Paris he re-wrote it for te Grand opera of that city, revising the Ialian partition and adding solos, choruses and the magnificent finate of the third act. He also introduced claborate ballet music. It was first given in Paris in 1827, and was sung by the greatest of French singers, as Nourrit, Levasseur, Dabadic and Cinti-Damoreau. (It had, however, been given in its first form and in Italian in 1822). The version sung in Troy was a mangled arrangement formerly used by the Handel and Hayden society of Boston. It probably followed the English version, for the English were shocked at the idea of Moses and Pharoah appearing on the operatic stage and so turned poor Rossini's beautiful music into a bastard oratorio; operatic stage and so turned poor beautiful music into a bastard oratorio; though they applaud Elijah alternately cursing and praying in evening dress, with white choker, gloves and polished boots.

The English, however, are a curious

So the lack of financial success in the So the lack of financial success in the Renselaer County venture can not serve as a warning to us in Albany. Nor is this society the oratorio society proper of Troy. Had the managers been content with a more modest program, no doubt they would have reaped the reward which at the beginning of their work seemed assured.

It can be taken for granted that we are soon to have a building suitable for such concerts. It is a fact that there is ample material for the formation of an oratorio class or society or association, or what you will. Women there are in plenty with good, fresh voices, many of them fair readers, and of some experience. There are men enough, too; but stop. I hear men say that as long as the Schubert club exists there can be no oratorio society. club exists there can be no oratorio society A curions statement, and yet one frequently

It is said that as many singers give up two evenings in the week to choir work and one evening to the Schubert rehearsals, these men could not be induced to go into another organization. And so many sit by waiting until the aforesaid club disbands. But of this there is no inmediate prospect. In the first place the club is on a firm, financial basis, heartily supported by the good will and money of the many associate members. Again, the rehearsals are better attended than ever before, and they are interesting enough to keep the attention of the singers for nearly two hours and to draw to the Geological Hall every Thursday many associate members who seem to enjoy even the drudgery done by the club in learning the music for each concert. Their singing is by no means perfect; they suffer at times from apparent timidity; but in many respects they sing admirably. It is said that as many singers

admirably.

And neither the active nor associate members dream of breaking up the association as it now exists; so if the formation of an oratorio society rests upon the disclution of the Schubert club, it rests of an oratorio society rests upon the dissolution of the Schubert club, it rests possibly upon a wish hidden or expressed, but only upon a wish. Why should there not be room in this city for musical societies of every description? Let the Schubert club have one place, the Glee and Madrigal another, the Apollo and the Philharmonies another. Must these all perish that an oratorio society can rise. At the same time it is a subject that should provoke discussion. The ideas of different people interested in such work should be known, and after the necessary and inevitable talk and letters in the journals from "Public Spirit" and "Musicus" and "Old Member" are over, there should be action, and not a little sleep, a tittle slumber, a little folding of the

a little slumber, a little folding of the hands to sleep.

hands to sleep.

The formation of such a society should be earefully undertaken and jealously watched from the beginning. Men should not be put in the few necessary offices who would use those offices to curry favor, put money indirectly in their own pockets throw business into the hands of th throw business into the hands of their friends. No man or woman whose musical ear is defective should be allowed to sing, no matter how powerful or sweet the voice may be.

Would Albany support such an organi-

Would Albany support such an organization?

The last society of this description did not give up the ghost from laek of funds, for it had money in its treasury. Whether the people of this city really appreciated the work of the dead society and its conductor is another question. The only way to musically educate a community is and to often repeat a good composition, to give it a chance to hear good music, Just as the unpracticed car at first can detect only one part of a string quartette but soon hears the first violin and the 'cello, and by repeated hearings at last finds out that there are four voices employed, so by repetition do the very intricacies of one of Haendel's mighty fugues, and its wealth of melody so infinite that to an ignorant person there seems to be no melody, become of absorbing interest and beauty. The great body of Albanians would without doubt support a society that could give satisfactorily the oratorios and cantatas of the ancient and modern school.

And even the souls of a few amateurs

oratorios and cantatas of the ancient and modern school.

And even the souls of a few amateurs who now only find pleasure in lamenting the dearth of music in this city, might possibly be moved to assist by giving aid in the shape of money and lending graciously their bodily presence the evening of the performance.

HENRY WEISS.

MUSICAL CRITICISM--I.

87 All

The Sudden Development of Music in America.

It is but lately that much attention has been paid to musical critici in in this country, and the reisons for this are

In the first place music itself was not for many years regarded as an accomplishment but rather as a kind of numse ment of doubtful morality, many looking upon the opera for instance as one of the booths in Varity Car, just to Lone t Cruikshank, in his famous illu tration of that market in the Pilerim's Progres. Singing men and women and fid Hers were looked upon with aspicien by the carly New Englanders unless the performers were of their own number and their talent employed in the meeting house for the glory of the Lord. Nor were the hone t people of New England alone in their prejudices upon this subject. In Swedon, people of New England alone in their prejudices upon this subject. In Swedin, in the fifteenth century, if one killed a musician, the crime was, if for absolutely permitted, at least to'erated, as the more dered man was held to be a dangerous criminal, solely on account of his profession; and the only penalty the assessin paid was an indemnity to the heir of the dead man, the indemnity being a ade upof a pair of shoes, a pair of gloves and a three-year-old calf. Upon an appointed day, the murderer, the heir and a few lookers on met on the top of a steep hill. The calf, whose tail had probably be in carefully greased, was led to the summit. The heir took the tail of the animal, the murderer hit the calf, which of course started to run down the hill, if the heir could stop here before she got to the bottom, he could keep her for his own; if he could not do this the calf still belonged to the assissio. So, too, to day the Bohemi and say of a young child, will the father bring it up to be a thefer a musician?

There has been but little attention paid to music until of late years, just as our literature and painting are of but recent growth. Our people were too busy in supplying material wams to give the time and money to an art for which they o rel but little. Now music in all lands has at tained a sure footing only after the oth rarts have been firmly established, or if his

but little. Now music mail lands has attained a sure footing only after the other arts have been firmly established, or if his be considered a sweeping statement, it can be safely said, that as a rule the mask of a country is the last of the arts to be declared.

be safely said, that as a rule the main of a country is the last of the arts to be diveloped. In other countries, the rulers have encouraged in every way the growth omusic. They had their private singers and players, they rewarded great arm with princely sams. The majority of foreign opera houses to day are substitized by the government; schools are maintained at the expense of the state where publisher taught free of expense. This would be regarded even now as undemonate and in opposition to our mysterious in tutions." To be sure faintings and ance have been paid for by the government or by the state, the lobbyist has had his hand in the job and the public police, a law see in Washington, New York, Bestim and other cities, strange and curious likenesses of nothing that it in heaven above, or that is in the earth betterful, but the great majority of the goal American people bow down themselves to them and say "Isn't that splendid! The goal American paid for that." (It is only of late if. St. Gandens was possible in this country. But music has received no such many comment, and it may turn out that for the future history of the art, it is well that it has been so.

After the war people who had made great sums of money traveled. They ac quired a taste for huxnies. The people who lived in New York and New Ofleans and Boston had, it is true, heard much Italian opera admirably sung; but the people at large, the mass, were profoundly ignorant of music as a science or as merely an ear-tickling pleasure. The rich New England manufacturer and the rich Western spoculator went to Europe. They could not help hearing everywhere a concert or an opera; even if they did not actually hear the music, they saw that the people of other lands enjoyed it and fostered it. They saw with amazement fiddlers and such fellows whom they had been brought up to despise as good-fornothings, counted and applanded. Little by little such impressions took root in their honest, heads. Many had heard Jenny Lind when in this country but her name was mixed up with that of P. T. Barnum and the woolly-horse, and by many she was chiefly esteemed as a "good woman," for the cunning Barnum laid as much stress upon her private virtues as upon her merits as a singer. They now saw there were hundreds of musicians held by others in the same esteem, and after their return to America they thought it a correct thing to go to a concert or opera when they had the chance, and with repeated hearings there grew up an ignorant but sincere love for that which they had formerly slighted. Just as to-day hundreds worship at the shrine of Wagner because they think by so doing they will at once pass into the ranks of cultured people.

Then, too, the cuormous German immigration has had much to do with the sndden growth and diffusion of music. Wherever the German goes he takes with him his sincere love of song, as the English colonist his cricket bat and his prayerbook. German singing societies and German orchestras sprang up. The influence of Germany upon America in respect to this ant has been tremendous and is to-day. The majority of orchestral players in this country are Germans; in many of the rehearsals of our leading bands nothin

serious question.

Within the last twenty years hundreds of young men and women have gone to the musical centers of Europe for the purpose of study. They have staid from a tew months to seven or eight years, as their money held out, and returning have distributed themselves ever the whole country. To them is due much of the interest shown at present in this art. terest shown at present in this art.

But all these factors do not suddenly make a musical people. An art can not suddenly be invented, patented and put into use as a machine. There has been with us no beginning, no steady and solid growth. We are suddenly made familiar with the works of the most advanced musical schools without knowing the works which led up to the eschools. We have had no standards of comparison: we are shamefully ignorant of the different stages through which the art has passed; we are sadly ignorant of the laws which govern the art. In a word the curse of America enters into music as into so much of our life, viz: the curse of superficianity. We have a smattering of this and that; we judge the italians by a few opera writers, forgetting the wonderful music of the Italian schools of the 16th, and 17th, and 18th centuries. We prate glibly of Wagner, not knowing the primer of Haydn and Mozart; we talk of Brahms and are not acquainted with Bach; we speak of Wagner as summing up the German school, when his theories and much of his music are utterly repudiated by many of the best But all these factors do not suddenly

of the German musicians, such men as Joachim, Bargiel, Lacimer and Rhineberger. I do not say that Wagner was not greater than any of these: I merely wish to call attention to the fact that Wagner and German music are not necessarily synonomous terms.

Because a people attend the theaters and listen to the mass of operettas which have inundated the stage; because our daughters play the piano and as a rule badly; because we read occasional magazine articles retailing venerable anecdotes of Mendelssohn and Jenny Lind: because hundreds of our young singers sing many of the songs which flood the market (and sad stuff many of them are) and this before a good teacher has placed the voice; because these things are so, we are not necessarily a musical performances of this country we see a profound ignorance, a daring superficiality and an amazing self-conceit. We are at present suffering from musical indigestion brought on by gulping down hastily masses of ill-assorted food unfit and too rich for our unprepared stomachs.

down hashly masses of ill-assorted food unfit and too rich for our unprepared stomachs.

Musically we simply echo the speech of the man who when asked if he could play the fiddle, replied, "I dont know; I uever tried." Now music like any other trade or profession demands a long and striet apprenticeship. A man who makes boots or sets type, a man who pretends to cure sick people or comfort disheartened souls, has to learn his trade, otherwise he would never be allowed to practise it; and if by chance, as it does happen, he only half-learns it, he is soon found out and let alone. But in music it is different, at least so say the good people of this country. A woman whose time hangs heavy on her hands dabbles a little in singing or playing, and then dares to play for the entertainment of her callers, and forsooth sets herself up for a critic and rains a certain mysterions reputation as an authority. "I don't know anything about music," one of her friends will say, "but I have an acquaintance who does, and she didn't like the concert at all." There you have it; cheek, ignorauce and superficiality. There are many among us like the bourgeoise in Zola's Pot Bouille who was fond of singing the scene of the Blessing of the Daggers from the Huguenots with the assistance of a few of her friends, and pluming herself upon her idea of its interpretation.

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I have tried to show in this article a few of the causes of the long-deferred and sudden development of music in America. It is necessarily only a hasty glance. I propose next Sanday to speak of the consequent growth of musical criticism in this country: of the struggles that crities worthy the name have had to gain a hearing; of the number of ignorant and pretentious men who are allowed to write for the instruction of the public: of how this same ignorant public unwilling to be all of their ignorance is the worst foe of musicians, musical critics worthy the name, and musiciself. I then propose to speak of the qualifications of a critic demanded in every other country by editors and public, but slighted here and ignored.

It is an interesting subject, yet a painful one to a lover of music, humanity and his country.

his country.

HENRY WEISS

MUSICAL CRITICISM--II.

A Look at The Difference Between European and American Critics.

In the first article of this series I spoke of a few of the causes of the long-deferred and sudden development of music in America. In this article I propose to speak of the consequent lack for many years of musical criticism as seen in the journals, or in painphlets or books treating of the subject of music from a theoretical, historical or aesthetical standpoint. I also propose to speak of the sudden interest taken lately in musical subjects and of the character of musical criticism as now seen in this country.

The reader of the article which appeared last Sunday will at once see why for so many years there was absolutely no possible excuse for criticism or reason for its existence. The early settlers believed with old Owen Feltham that it was "a kinde of dispersement to be a counting Fidler." with old Owen Feltham that it was "a kinde of disparagement to be a cunning Fidler. It argues his neglect of better employment, and that hee hath spent much time upon a thing unnecessary." In the early days of New England, instrumental music was looked, upon as a snare of the Devil, says a historian. The music used before 1690 a historian. The music used before 1690 was written in psalm-books and the number of tunes was rarely over six. The Rev. Mr. Walter says of the congregational singing that it sounded like five-hundred different tunes roared out at the same

singing that it sounded like five-hundred different tunes roared out at the same time.

Where a reform was proposed the following curious objections were made: "So many tunes, one could never learn them;" "The new way grieved good men and caused them to behave disorderly;" "That it was Popish;" "That it would introduce instruments." The good people followed their ancestors, the Puritans, who once petitioned parliament praying "that all cathedral churches may be put down, where the service of God is grievously abused by piping with organs, singing; ringing, and trowling of psalms from one side of the choir to another; with the squeaking of chanting choristers disguised in white surplices, imitating the fashion and manner of Antichrist, the Pope, that man of sin and perdition, with his other rabble of miscreants and shavelings." In, the earliest inventories in the probate offices of Massachusetts there is no record of any musical instruments appraised in an estate. In 1673 there were no musicians by trade in the whole colony. John Adams, in 1758, mentions a promising youth, Peter Chardon. "This fellow's thoughts are not employed on songs and girls, nor his tir-e on flutes, fiddles, concerts and card tables; he will make something." This shows, however, that there were such entertainments in his day, and that some attention was paid to music. Still, when Graupner, a German, who had great influence in musical matters in Boston, came to that city in 1798, "there was not half a score of professional musicians in town."

To trace the history of music from the time when such opinions were held concerning the art, and musicians themselves were tew in number and of bad-repute

To trace the history of music from the time when such opinions were held concerning the art, and musicians themselves were few in number and of bad-repute would be a difficult but most interesting task, foreign however to the purpose of this article. These facts are given simply to show that by the very nature of things there was no such thing as musical criticism possible and that at a time when the musical literature of Italy, Germany and France, embraced hundreds of volumes.

Nor do I propose to speak of musical criticism between the years 18:0 and 1870. There was much good pioneer work done. To John S. Dwight music in America owes a debt which will probably be never paid. Richard Grant Whi e, always a brilliant writer but often incorrect, long before he was known as a philologist

ways a brilliant writer but often incorrect, long before he was known as a philologist and Shakesperian critic, was a musical critic by profession. Seymour, Frye,—these names are scarcely known. But these men were connected with the press of New York and Boston; the press throughout the country did not pay particular attention to criticisms of concerts and operas, nor were specialists engaged, the task being assigned often at random to any member of the staff who could at short notice write a few lines acceptable to the manager and the performers.

Within the last ten years, however, more attention has been paid to this branch of criticism, and in every small city articles continually appear in the newspapers upon musical subjects; nor are the editors obliged to rely alone upon their associates and their reporters: young men and young women with a smattering of trite facts and a scanty knowledge of musical terms rush into print upon the slightest provocation, so as to air their worthless opinions or too often simply to gratify personal malice. This would be discouraging were it not for the fact that the number of those competent to write increases daily.

Even to-day the names of the critics whose opinions are worth serious consideration can be counted upon the fingers of one hand. Such men as Krehbiel of the Tribune, Jackson of the World and Finck of the Evening Post, however Germanized they may be, have studied and digested; they know both the theory and history of music; and if their opinions were not often aggressive and almost arrogant, they would not be worth having. Their motives are above suspicion; they are not connected directly or indirectly with the puffing of any piano or adversising of any music seller. They do not care whether the manager is angry or the singer or player fune and swear. They tell what they think. they think. * * *

And, pray, what are the qualifications of a musical critic?

of a musical critic?

This question can be more easily answered by describing the men employed by the newspapers of Germany and France for this task. The leading critics of these lands to-day are Hanslick, Engel, Gumprecht, Ehlert, Lessmann, Ehrlich, and many others in Germany and Austria. In France we find the names of St. Saens, Gounod, Weber, Joncieres, Reyer, Wilder Formerly such men as Schumann and Von Weber and Hector Berlioz and Adolphe Adam did not disdain to write in newspapers their opinions of singers, players and compositions, and they received money for their work.

Now these men above named are all of them practical musicians. I mean by that

Now these men above named are all of them practical musicians. I mean by that they have had a thorough course of musical training; and several of the Frenchmen mentioned are to-day rightly ranked in the first row of living composers. They are conversent with the rules of the craft, with the history and traditions of the art; else they would not be employed, for the managing editors of foreign newspapers are still conservative enough to think that a man who writes upon a special subject

are still conservative enough to think that a man who writes upon a special subject should have made a special study of that subject. They have heard much; they have read much; they have thought much. And the Germans and French who read the criticisms of these men are foolish enough to have respect for their judgments even if they are not inclined to agree with them; and when they cannot agree they say, "We must be wrong; Hanslich, or St. Saens (as the case may be), thinks differently, and he knows much better than I."

Can you imagine a free and independent American eitizen making such a humilia-ting confession?

How many critics in America are musicians? How many can tell the dif-ference between a fugue and a canon? How many of them have had the chance

of hearing great works performed in a of hearing great works performed in a great manner? How many of them can tell whether a singer in a concert sings the aria in the original key or transposed to suit the voice? How many have made a systematic study of the growth of the art from the days of Huebald the monk, or from the time of Guido of Arczzo? How many can read a four-part song printed in the old clefs? How many can put proper harmonies to a simple melody?

And yet a man who is ignorant of all these things and everything of like nature will calmly sit upon a tripod and give forth oracles.

* * *

It is the public that is most to blame in this matter,—the ignorant, conceited public. Woe to the critic worthy the name who dares to oppose the people. But here I come to a most important subject, viz., the duty of an honest critic to his readers, and the duty of the public to the critic.

This subject will be treated of next Sunday.

HENRY WEISS.

MUSICAL CRITICISM.—III.

The Critic and the Public.

What I mean by the phrase, relations of the public to the critic, and what I mean when I said in a late article that the deadliest foe of the true critic was this same public, can best be shown by an example.

Let us suppose that right here in Albany it falls to the lot of the musical critic of a morning journal to review the performance of a comic opera given at the Leland. He is obliged to write his criticism imme-

diately after the curtain falls; and this haste is necessary in New York as well as here. (The more eivilized French demand from their critics only one article a week; in which feuilleton the writer calmly reviews the musical events of the past few days. He has had time to form a mature judgment; if the work is a serious and important one, he has had opportunity to hear it a second time; his opinions carry more weight. It is true that when the performance is something extraordinary, as a new opera from St. Saens or Gounod, a short criticism appears the morning after its production; but it is only a sketch; the real analysis and conclusions are not given to the world until the day of the feuilleton, which then appears with the writer's name subscribed. In Germany the criticism appears either the second day after the performance or in the issue of the following Sunday, according to the custom of the particular newspaper).

Well, the critic listens patiently. He watches both the stage and the audience. He finds the music intrinsically vulgar and badly written; the soprano sings like a girl in a concert-saloon; the tenor is what is known in musical slang as a "beeber," a sobber and gusher, who "slurs and scoops" without any pretence to method either Italian, German or Peruvian. Or he finds the music charming and outrageously murdered. He hears a soprano who has naturally a good voice sacrifice everything to win applause, and so she trills and trills (and what trills!) and interpolates high notes whenever the chance is offered, to the destruction of the composer's ideas, and the patience of the leader, and to the keen delight of the audience. He hears another woman sing atrociously out of tune from the beginning to the end, but she too is high in popular favor and why? Because she wears short petiticoats and accents her measures with a kiek. In any one of these cases, as a rule, the unhappy man sees that the people who paid money to see the show are not only satisfied but delighted. Now what is he going 'to do? If h

Now this was a conversation between a man who had given say a dozen or more of the best years of his life to the sole study of music, and one whose ideas of music were bounded on the north by a few comic operas, on the east by the choir singing of some Presbyterian church, on the south by his daughter, who sings a collection of songs by Claribel, through the nose, and on the west by the said Mrs. Hammerkeys, who plays upon a long suffering piano the entire range of literature written for that instrument, besides arrangements of overtures, and solos for the loud pedal.

And the name of this theater-goer is legion. Now this was a conversation between a

But if the critic be honest he must needs tell the truth, even though he offend the theater, the company, and the friends of Mrs. Hammerkeys.

A prominent New York editor once beid down this rule to his musical and draugatic reporters: "Observe the nudience more in the stage. If the people are pleased, boom the show." And this policy is followed perhaps unwillingly by the great majority of newspapers, though there are already the symptoms of a healthy change. In New York City the gentlemen who review concerts and operas for the Times and the Tribune and the World tell the truth and speak out in meeting, no matter whose toes are stepped upon, no matter whether the singer or the hearer ery ont with pain at the bluntness and brutality of the critic.

the critic.

Many intelligent and amiable gentlemen tha critic.

Many intelligent and anniable gentlemen who write the musical notices are inclined to see good in everything and they speak gently to the erring one, because they know the fury of the populace and they do not like to be in a sad minority; nor could they in such a case find comfort in the historical remark of—was it Frederick Douglass?—"Alone with God is a major ity." And so they write pleasant platitudes, speaking of the "charming Miss A." and the "favorite Mr. B." and of the "cultivated and appreciative radience" in which were seen "many of our leading society people." And thus they please everyone and receive their complimentary tickets with a truly thankful heart. Bah!

Such were the members of the Church of the Laodiceans. "I know thy works," said the trumpet voice in the awful vision seen by John, the divine dreamer of the Isle of Patmos, "That thou art neither cold nor hot; I would thou wert cold or hot; so then because thou art lukewarm and neither cold nor hot, I will spew thee out of my mouth."

For there is no such thing as mediocrity

and neither cold nor hot, I will spew three out of my mouth."

For there is no such thing as mediocrity in art. Either the work is good or it is bad. There is no halting ground, no middle distance. And even in comic operathere is a masterpiece like La fille de Madame Angot, or the stupid work of a pot boiler such as Ruddygore.

Nor are the people who attend the average musical performance, judges in any

sense of the word. They have lately been debauched by the enormous mass of comic operas, so called, under which the stage has groaned since Pinafore met with its not-undescrived success, and drew to the theater good people who had always before held the stage in holy horror. Nor were they before this debauch any better than the Paris public of whom Heetor Berlioz spoke so bitterly.

the Paris public of whom Hector Berlioz spoke so bitterly.

"Has a man a strong voice," says the great Frenchman, "not knowing how to use it, without possessing the rudimentary elements of the art of song; if he forces a tone, the public applauds vigorously. If a woman sings, apropos or no, a low note which sounds more like a death rattle than a musical sound, or a high note as pleasant and agreeable to the ear as the cry of a little dog upon whose foot you have trodden, that is enough to make the theater shake with applause. As for singers who have a voice, a human voice, and who sing, and who know how to vocalize, and sing; and have a knowledge of music, and sing; who understand language, and sing; who know how to lay the proper stress upon words, and sing; and who, faithful and intelligent interpreters respect the work and the author; for them too often has the public only a superh disdain or lukewarm encouragement. None the less, there are true singers who respecting their art deserve the thanks of people of taste in general and the everlasting gratitude of composers in particular. It is by them that art lives; it is by the others that art well nigh perishes. But you say, does one pretend to say that the public does not applaud also great artists, masters of all the resonrees of dramatic song, endowed with feeling, intelligence, virtuosity, and that rare quality called in spiration? O yes, the public sometimes applauds sneh people. The public resembles then the sharks which follow a vessel and are eaught with the line; it swallows everything, the fat and the immense hook."

These words written long ago are true to-day not only of the public of Paris and London, but of New York and Boston and

These words written long ago are true to-day not only of the public of Puris and London, but of New York and Boston and even Albany.

Aud yet I hear some one say, the verdict of the public is absolnte; the critic who differs with the public is one merely who spits in the face of the wind. The public pays, therefore it has the right to judge Therefore if a musician who knows, speaks of a charletan, a would-be musician, he is always led to his unfavorable criticism by personal spite, by jealously. The public says so, and, of course, it should know. Or if a critic speaks the truth, he is influenced by the janndice or a severe attack of disordered bile; so says the public, and the public should know. For the dear public is never wrong. It is made up of successful dry goods merchants, wealthy sugar dealers, lawyers, ward politicians and wholesale grocers; of course they know more about music thau a poor devil musician who has given his life to his profession.

And yet should the musician or the musical critic be suppressed by the judgments of the erowd? By no means. He should continue to speak the truth, and with bitterness and brutality; he should sneer at and deride all that is wrong, vulgar and common. When he condemns he should follow the worthy example of Master William Perkins (now with God) who in his sermons "used to pronounce the word Damn with such an Emphasis, as left a dolefull Echo in his Auditor's Ears a good while after." He should be willing, yes, glad, to be called a crank and a kicker. Let him only tell the truth boldly, carreless of result. Let him say with Tobias Smolie't:

"Thy spirit. Independence, let me share; Lord of the lon heart, and eagle eye. Thy stent follow with my bosom bare,

"Thy spirit, Independence, let me share; Lord of the ion heart, and eagle eye, Thy steps I follow with my bosom bare, Nor heed the storm that howls along the sky. HENRY WEISS

MUSICAL CRITICISM.—IV.

A Word About Comic Opera, So-Called.

The accomplished and acute musical critic of the Argus in his article of last Sunday asked the following question: 'Why is it that some of the comic opera troupes which are now wandering about the country never think of trying some of the old favorites instead of the trash that mostly makes up their repertoire?" And he then compares the Albany audience to the Athenians who always demanded something new. "Give us novelty." This is the demand of the rabble, the teacher-paying, ticket-buying, hall-crowding rabble, and uovelties they must have. So says the critic of the Argus: and he is ight.

What does the average Albanian expect

What does the average Albanian expect nee and hear when he goes to the theater size a "comic opera?" What do the inte "comic opera" mean to him? "Comic opera" in these days means an entertainment made up of music, gags and horse-play. It is true that a fair share of the music as written by the composer is sung; and here and there a song, often absurdly incongruous with the surroundings, is interpolated to give this or that singer more of an opportunity for display. About ore-half of the author's dialogue is spoken:

the other half is the product of the massive brains of the performers. It is made up chiefly of gags. A "topical" song is expected, and no matter how halting the rhymes may be, no matter how pointless and stupid be the refrain, it is, as a rule, rapturonsly re-demanded. Often for no other reason than that the man who sings it has been prenonneed elsewhere to be a finny min, an awfully funny man; and uo doubt if he merely opened his lips to announce a change of program on account of a sudden death in a company, guffaws would arise alike om pit and gallery. There must be many cal hits and aliusions; a reference, for instance, to the Burgesses corps, always brings down the house; why, it would he hard to tell. So jokes drawn from the current of the game of poker are always in order and welcomed with frantic delight. Timbling, ground and lofty, without the aid of springboard or any mechanical appliance, and clog dances are always in order. There must be a liberal display of female flesh exhibited under the glare of a badly regulated calcium light. Each couplet and each bit of concerted music is imperiously re-demanded, nuless the singing be really good, in which ease the audience generally sits still, apparently bored and displeased. And this is what to-day is, called by the great American public, comic opera.

It is not comic opera.

It is simply a burlesque, or a bastard variety-theater entertainment, not so well not so amusing as the genuine

article.

Take, for instance, the pretty little operetta of the Mascotte. It is distinctively a French production; the plot is founded upon a French tradition; the music is French in its character, melody and rhythm. The action takes place in Piombino, Itak, in the fifteenth century. And yet we have often seen Lorenzo XVII. and Rocco introducing allusions to elections, boat races, and the noble game of base ball, which latter sport was hardly in vogue in Piombino four centurics ago. And this merely to raise a laugh. Such an idea would not enter into the head of a Frenchman playing the part in the lanan idea would not enter into the flead of a Frenchman playing the part in the language in which the opera was written, and the French are supposed to know something about acting and have never been accused of lack of wit.

accused of lack of wit.

Nor are the actors so much to blame for thus mixing up burlesque and operetta. The fault is with the audience. For the actors in "comic opera" see that no matter how well they sing or how well they act, the people are not content unless a bit of burles que or horse-play be introduced; and the temptation to raise a laugh wherever it is possible becomes irresistible; besides the actor is paid according to his popularity and drawing-power; just as a manager of a comic opera company requires in the women of the company, shapely figures with pretty arms and legs, a swagger in the walk, and an utter indifference to exposure to the weather and the opera glasses; the voice is a secondary matter, and knowledge of the art of singing is of trifling importance.

With the appearance of Pinafore upon

art of singing is of trifling importance.

With the appearance of Pinafore upon the stage and its enormous success, comic opera so-called took a firm hold upon the hearts and poeket-books of many estimable people who were not in the habit of going to the theater, who regarded the play-actor as a man of sin. Because Pinafore and Fatinitza were snng by people who had formerly been engaged in church choirs, the curse was removed and these people packed the theater. To them it was a revelation; Pinafore to them was the whole of opera; seeing no wrong in it, they have been going ever since, and the cunning managers knowing this weakness have dubbed every species of play where music entered in, whether it be an operetta, a broad and vulgar burlesque, or opera bouffe,

"comic opera." And the audiences unmusical and uncritical, roar at the gage "comic opera." And the audiences, unmusical and uncritical, roar at the gags and kicks and tumbling, applaud with conviction wretched singers, and wax angry if a critic tells them bluntly they are ignorant. Philistines and enemies of art. They roar back: "We know what we like, and it is good enough for us." Poor deluded people! really thinking they are hearing a comic opera; thinking they are tell whether a singer is in tune; always applauding the heartlest that which deserves the most censure.

For so has the public mind been debanched. And so unworthy of serious attention is the verdiet of the crowd.

teution is the verdiet of the erowd.

The celebrated actor, W. J. Florence, spoke bitterly the other day of a certain class of plays which hold the same relation to legitimate comedy and the drama as these jingling burlesques to true light opera. His words are so sensible and apropos that I venture to quote them:

"A play can be ever so funny and stil have the comedy element a legitimate outcome of plot and character; but these 'Wooden Soldiers' and 'Box of Beans' and all sorts of stuff are a mere hodge-podge of incident held together by the most worthless and trivial pretense of a plot, and devoted to showing how many times a man may be kicked, thrown down stairs, dropped into a washtub or whacked with stuffed clubs in the course of an evening without being killed. I suppose ma agers are not to be blamed for showing these toings at their houses so long as the public demands them. The public is to blame for supporting these monstrosities, not the managers and actors for giving what pays them best. They have cheapened dramatic art, however; they have introduced to the stage a low element that was foreign to it in former years, and they have done good actors an injury by establishing false standards of criticism among a large class of the people."

And every word written by Florence of these idiotic plays and their effect upout the public taste is right to the point when the question is concerning comic operas so-called.

But I hear some worthy frequenter of the theater, the father of children with "pleasingly—combed" hair, the owner of a honse which is decorated with Rogers' statuettes and proper engravings, a subscriber to all public charities so long as his name appears in print,—I hear this mau say, "Bnt in a comic-opera there should be comical things, things to make you laugh. Hey?" And then this worthy citizen laughs nproariously and says to himself "Now, I have got him."

Now what is a comic-opera? If you wish to remain completely ignorant npon this subject, read carefully the article under that head in Grove's (I beg his pardon, I mean Sir George Grove's) Dictionary of Music, one half of said article being stolen bodily from Chouquet's Histoire de la Musique Dramatique en France, pps. 125 and 126, and that without the slightest acknowledgment. This article really treats of Opera-comique which is peculiarily a French species of lyric drama, and can not be translated by comicarticle really treats of Opera-comque which is peculiarily a French species of lyrie drama, and can not be translated by comicopera. Turning to the article on "opera comique" in the same dictionary (which is by the way a monumental work of ignorance, omissions and insular prejudice) I find this phrase defined as a "French Opera in which the denonement is happy and the dialogue spoken." This is not true. "Romeo and Juliet" by Gounod, "Cing Mars" by Gounod, "Carmeu" by Bizet, "Proserpine" by St. Saens are in the repertoire of the Opera Comique, and they are operas of unrelieved tragedy. The distinction made by the French between Grand Opera and Opera Comique is that in the former everything is snug, in the latter the dialogue is spoken. What we call "comic opera," the Italians called "Intermezzo," and "Opera Buffa"; the French "Operate" and "Opera Bouffe";

the Germans, "Operette, and Spieloper" and "Singspiel." Now these terms are by uo means syuonymous, indeed in the case of "Spieloper," and "Singspiel" there is a vast difference, the "Singspiel" being of a lyric and idyllic nature in which the simple ballad predominates, so that it is sometimes called "Liederspiel"; while in the Operetta and Spieloper these elements of the "Singspiel" alteruate with comic situations. But our word "comic opera" as used by us ignorantly includes such vulgar moustrositics as "The Begun," and such a charming work as "Madamc Angot," and such a masterpiece of rollicking fun and biting wit as Offenbach's "Grande Duchesse." And because we indiscriminately apply the term comic opera to all light operas and include burlesque, our audiences demand chiefly to be amused and encourage the actors to introduce lamentable pnns and local gags; nay, they insist upon it. Otherwise they feel that they have paid their money for nothing; and that is the keenest emotion which a true Albanian can feel.

In true opera bouff the fun is unbridled; the situations, the dialogue and the music are designedly of the burlesque nature; but the French who play in such works, in Paris and in this country, do not go beyond the words given them by the author. To do so, would be in their minds, rude to him and to the audience, and a French and dience would hiss such interpolations. (For the French, and Germans, and Italians his as well as appland. But we are so thankful to be allowed inside of a theater, that he who hisses is taken in hand by a policeman. Yet if one pays money to see a performance, why should he be not allowed to show displeasure as well as approval?) Bnt the French of course are ignorant of such matters; they have no standards of taste other in music, literature or art; we have changed all that. We, independent and free-born citizens, know what we like.

A true comic opera is a work of art; just as much a work of art as a grand

A true comic opera is a work of art; jnst as much a work of art as a grand opera; just as Plato represents Socrates as saying that a great poet should show as much power in comedy as in tragedy. And even the lightest opera should never be in dialogue or music intrinsically vulgar and common. To write a "comic opera" or to lug in comic seenes, simply because

it is the easiest way to tickle the public, is inartistic and unworthy of a people that pretends to be educated. The humor should flow unturally from the subject and be always a untural part of the situation, excepting always opera bougle which is confessedly pure extravaganza, which is a composition remarkable for its wildness and incoherence. True Opera Bouffe however died with the last French Empire; and to-day in Paris we see only light and annusing, but artistic, operettas.

In the so-called "comic operas" given

In the so-called "comic operas" given lately, as I have said, the gag seems to rule supreme. Music, however charming; wit as seen in a few good librettos of Gilbert; simplicity, wit and grace of acting, go for naught. Live the gag, says the manager, and the people say Amen. And woe to the unfortunate who speaks out against this abuse. He had better shrug his shoulders in quiet or else keep away from the theater.

Ycars ago, the greatest dramatist since the birth of the Saviour, cried out against this same gag of the actor, putting his complaint into the mouth of Hamlet when he instructed the wandering players: "And let those that play your clowns speak no more than is set down for them; for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too: though, in the spectators to laugh too; though, in the mean time, some necessary question of the play be then to be considered: that's villainous, and shows a most pitiful ambition in the fool that uses it."

HENRY WEISS.

IL 22, 1888.

MUSICAL CRITICISM.-Y.

Memories of Music in Italy.

man said to me the other day, the conversation being about the supreme excellence of Italian singers: "Do you suppose that the diet of the Italians has anything to do with the surpassing beauty of their voices?" Several laughed at the question, but it is one to be seriously considered. Has not Oliver Wendell Holmes characterized the voice of the true Bostonian as the amazing product of codfish and the east wind? And when these constituents are separately examined is not the whole explained, that mixture of arrogance, self-satisfaction, and contempt for all who were not bern within the charmed circle whose center is the gilded dome of the State House. Has not E. T. A. Hoffmann, musiciau, critic and rhapsodist, gravely speculated as to the effect of different wines upon a composer meditating an immortal production, and upon reflection has he not recommended Rhine wines to him who would write a mass; Burgundy to the composer of a grand opera; champagne to the writer of a comic opera; some fiery Italian wine to the maker of canzonets, and a glass of arrac' punch to the creator of a second Don Giovanni? Here is a subject for a monograph. Music is affected by diet. Fusili eat raw pork that he might dream frightful dreams which, awake, he could put upon the canvas. Can not much of the ponderous stupidity of modern German music be attributed to the German fondness for cabbage, veal, pork and beer? It is true Wagner preached vegetarianism to his disciples, but, as Hanslick puts it, he condemned the eating of flesh only theoretically, for he enjoyed heartily roast meat and wine therewith. "One does not compose a Tannhauser upon a diet of sour milk and beans." Could a sparkling opera in the French-style be written after a month's stay at a German boarding house? Dost the delicious cooking of the Italians, the soups, the macaroni, the cheese of Parma, the salads, the native oils and wines go for nought in the formation or inheritance of a true Italian voice?

Has, too, the wonderful climate of Italy nought to do with the mellowness and oil iness of their sopranos and baritones; that climate of which Landor says, putting the speech into the mouth of Filippo Lippi: "He who hath lived in this country can enjoy no distant one. He breathes here another air; he lives more life; a brighter sun invigorates his studies, and serener stars influence his repose." When another stars influence his repose." When another Bnekle arises and writes from a philosophic standpoint a history of music, undoubtedly the influence of climate and diet upon the music of a nation will be carefully considered were not born within the charmed circle whose center is the gilded dome of the

Then, too, the language itself, handed down from father to son for generations.

"That soft bastard Latin.
Which melts like klsses from a female mouth, And sounds as if it should be writ on satin, With sylables which breathe of the sweet South And gentic liquids glidleg all so pat in. That not a single accent seems succoult, Like our barsh northern whistling, grunling guttural,
Which we're obliged to ides, and splt, and sputter all."

ter all."

To hear an Italian singer merely dwell npon the word dolore or amore, is pure musical enjoyment. Just as the English word "Forlorn" has been immortalized by Keats; just as the mere pronunciation of the word Mesopotamia as pronounced by an enineet divine tilled an old woman's soul with ecstacy; just as there is something which hannts and suggests in Fitz James O'Brien's line:

"And a girl in the Galangos Isle is the burden

'And a girl in the Galapagos Isle is the burden of his song."

"And a girl in the Galapugos Isle is the burden of his song."

Here must the English and German singers always be at a disadvantage; for cousonants, sihilants and gutturals are found thickly crowded together in nearly every line they sing. What wonder that Johannes Diacouus, hundreds of years ago, complained of the inability of the Germans to sing in its purity the Gregorian song, and said: "Their rough voices, roaring like thunder, are not capable of agreeable modulations because their hoarse throats, accustomed to strong drink, do not allow that suppleuess which pleasing melodies require, so that their horror-inspiring voices hring forth only tones which sound like the rumbling of a freight wagon going down hill."

And yet only last week a New York critic had the analacity to say that the only musical voice was the Germans. Of course, he is a devoted and bigoted Wagnerite; but he forgets that Wagner admired the "melody" of Bellini, and once wrote that the Germans, not knowing how to sing, he should be obliged to treat the voice as he would an instrument, thus turning the singer into a spasmodic actor, and hence the sehool of "great dramatic singers," "in tellectual tenors" who have a wonderful conception of the part they assume, but who can uet sing.

This question as to the diet of the Italians and its possible influence upon

who can uct sing.

This question as to the diet of the Italians and its possible influence upon their voices brought up to my mind recollections of music I had heard in Italy. To me the most fascinating, the most agreeable people in foreign lands are the Italians. I never see in our streets a roaster of peanuts or a man with a barrelorgan and melancholy monkey without thinking of Palestrina and his glorious hrothers in art, the birth of opera at Floreuce, the splendor of the Venetian stage, and to-day the old man Verdi at his farm serenely happy in the world-wide success of "Otello." Better there a little macaroni, a handful of figs, and a glass or two from a wickered bottle of winc to the accompaniment of an air of Donizetti or Bellini, sung by some vagrant as he saunters by the door, than the solid, substantial breakfast of sausage and bnek wheat cakes caten amid the general gloom which pervades the Albany boarding house. How can an Italian sing out of his own country? Could his voice withstand a steady siege of pie in all its deadly variety; that is, suppossing he allowed himself to be tempted and finally fell.

It was about ten years ago that I first saw Italy and for the first time heard Ital-It was about ten years ago that I first saw Italy and for the first time heard Italian singers on their native soil. Nor was it in the La Scala or the Apollo, nor were the singers world renowned. It was on a street corner in Turin, that modern and uninteresting city. The stage was a rude, hastily-built platform; the seenery was literally "A Street in Turin." There was no covering; there were no scats. The singers were two, a man and a woman, ln ordinary every-day clothes, and they sang and acted a little intermezzo. I did not know the subject. I did not understand one word of their musical dialogue; nor did that take away from my enjoyment. Such animation! Such pantomime! It may have been a quarrel between man and wife, or master and servant, which is after all often the same thing. Here were seen in simplest form the adaptability of that wonderful language to true opera bufa, the amazing volubility of glib tongues; music supporting the "partando," as in Don Pasquale, The Barber, and Crispino, where German or English tongues turn the light and graceful movements into the clumsy speech of a hobble-de-hoy. They who lately heard in Albany Galassi, Nannetti and Corsin sing the trio form! Crispino will readily see what I mean. Imagine that selection as sung by three Germans! In the evening, surrounded by Italian tees and hearing the good natured chalons with passers by as they listened for a mindred then strolled on to anoth roboth in

modera Turin, I heard that little luter-linezzo. Nor should the pedant desplse that simple form of dramatic music, for over one hundred years ago a young man named Pergolesi revolutionized the music of the Prench with a little piece of a similar nature, La Serva Padrona, where only two characters are introduced and the accompaniment is reduced to a string quartet. Such music is too simple, I hear one say; but, as Walt Whitman puts it, "the art of art, the glory of expression and the sunshine of the light of letters is simplicity. Nothing is better than simplicity; nothing can make up for excess or for the lack of definiteness."

It was at Arona on Lake Maggiore that I next heard the singing of Italians on Italian soil. A party of wandering men and women, half tramps bulf gypsies, spent a night in the full moon by the side of the lake; and they sang, the hour long. What did they sing? No one seemed to know. At times the songs had the character of the Starnelli of Thecany; at times they were were full of the impudence of the melodies of the Lazzaroni and fishermen of Naples; and then again they bore the character of capricious improvisations. Whatever their nature, they were always musical and melodious, (generally in triple rhythm,) full of the sweetness of Italy—that fountain of great vocal writing, as Chorley calls it.

Five years after that first hurried trip I was again in Italy; and it is of what I heard in Rome and Floreuce that I shall speak next week.

HENRY WELL

MUSICAL CRITICISM.—VI.

OPERA AT ROTE.

It is about five years ago that I heard the opera at Rome, and first heard single which, "like a poultice" healed the wounds inflicted by the court singers of Berlin, Dresden and Munich, whom I had her I diligently and with tears. And not only was the singing itself very different, but the circumstances under shich it was heard, the andience itself, in fact they hole scene

Grand opera in the pring of 8, w given at the Apollo theater an coormound building with five galleries. It is too large a house for the proper hearing of music indeed the erection of such theaters as the San Carlo at Naples, the L Scale al Milan, and the Apollo at Rome, has done much to injure sing is and ruptthe art of song. It has tempt done indeed compelled composes to each effects by noise and tunnult, by crowds upon the stage, imposing processions, and all the cunning of the stage carpenter and machinist. It has forced the sing rate shout and gain applicates by exhibitions of physical endurance; and necessarily, the instruments of the orche trabeling dombod, the singer, in addition, strategles are instant exaggerated account animent. Note and numbers do not of themselves produce musical effects. The choir of the strine Chapel numbered only thirty two, though on extraordinary occasions a few were all ed; and Bach's heavy cantal as were often given with half that number. indeed the erection of such theaters as the

The evening I first saw the Apollo theater, the program was made up of Donizetti's Lucia and the ballet of Excelsior. It the evening i first saw the Apollo theater, the program was made up of Donizetti's Lucia and the ballet of Excelsior. It was a subscription night and the orchestra and the boxes were filled with the fashionable people of the city who came to see and be seen, to meet their friends and to talk, just as the fashionable people of New York go to the Metropolitan, the night of a Wagner opera. There is only the difference: the Italians, ever the fashionable, know whether a person sings well or badly, and the New Yorkers are sublimely ignorant upon this point, as they show by applauding Niemann and other broken down Germau men and women who have beeu robbing the well meaning theater goers of this country. The galleries were crowded, and the most appreciative, real lovers of music sat in the highest row and paid the smallest sum for their seats. It was a brilliant scene. The Romau women, many of them of dazzling beauty, with lustrous eyes, "hair smelling of the south," "smooth-skinned and dark," deep chested, sat in the boxes, radiant in full dress. The galleries were filled with noisy, laughing, goodnatured lovers of the theater. The man who sat by you looking like the model of a Grecian god, dealt out, with courtly manner and sweet, sad smile, tobacco, salt and postage stamps at a neighboring corner; but that uight he had sunk the shop and was humming softly the regnara net silenzio which Lucia was soon to sing. corner; but that uight he had sunk the shop and was humming softly the regnara net sitenzio which Lucia was soon to sing. Everywhere musical voices; everywhere musical laughter. Cares, anxietics, liad all been thrown off with a shring of the shoulders. A simple, happy, artistic folk; condemned severely by Angle-Saxons who offer think smusement merely a

too often think amusement merely a synonym for laziness.

The opera began about half-past eight and the orchstra was soon at the desks. The arrangement of the instruments that night differed materially from that customary in German theaters and showed

tomary in Germau theaters and showed the power of tradition.
In Rousseau's Dictionnaire de Musique is a plan of the famous orchestra of the Italian theater in Dresden, as directed by

piano accompaniment to a soloist in Germany; and never have I heard a German organist give a decent or tasteful support to a singer. This is perhaps another indirect proof that the Germans know but little of the art of singing. And while on this subject, let me here say that William Gericke, the former colleague of Hans Richter at Vienna and present leader of the Bostou Symphony Orchestra once told me that when Verdi went to Vienna and brought out his Requiem, he there displayed such marvellons and unlooked for power as a director that he was at once placed by the musicians of that city at the very head of great conductors. I quote Herr Gericke, as there is a certain class of Americans who affect to be lovers and critics of music and believe nothing is good in that art unless it was written by a German; and that nothing is worthy of admiration unless some German has pronounced it to be so.

* ** **

I do not propose to speak of the opera of Lucia, which however harshly it may be condemued by the long haired Wagner fanatics contains at least two immortal scenes: the sextet which disputes with the quartet from Rigoletto the honor of being at the same time the most dramatic and melodious concerted piece of music written for a few voices in the whole range of the

opera from Peri's and Caccinis "Dafue" to Verdi's "Otello;" the other, the gloomy mouologue, the recitative and larghetto of the scene given to Ravenswood at the end, in which to use the words of Blaze de Bury, are at once and together the dismal melancholy of northern nights, the Scottish lakes, the savage mists, in short all the desolation of Scott's masterpiece.

The singers were in no way remarkable nor were they of even the first rank. The tenor was De-Santis, the baritone Wilmant, and the soprano a Signora Harris Zagnry, from New Orleans, I believe. They had good and true voices, and had been exceeding well taught, and were a delightful contrast to the shricks and screams and false singing of the men and women who crowd the Germau stage, and whom Theophile Gauter might have in mind when he wrote, "Music is the most expensive and disagree-puble of all poices"

In Rouseau's Dictionante the Musique is a plan of the famous orchestra of the Italian theater in Dresden, as directed by the Italian theater in Italy and the area of the Italian theaters, is a mooted point, and that was a the Italian theaters, is a mooted point, and that was not ensured the past; but in other respects I have many affected by the Italian theaters, is a mooted point, and that was not ensured the past; but in other respects I have men this pan of armachine the others and present and all the past; but in other respects I have men the past is the theory and a little or the past; but in other respects I have men the past is a the allow special to the their beaks to the expression of the accompanist; and on the respect to the other of a grand of the past; but in other respects I have men the past in the third beaks of the accompanist; and on the respect to the original property of the accompanist; and on the respective to the other of a grand of the past; but in other respects I have men the past of the accompanist; and on the respect to the other of the accompanist; and on the respective to the other of the accompanist; and on the respect to the other of the accompanist; and on the respect to the other of the accompanist; and on the respect to the other of the accompanist; and on the respect to the other of the accompanist; and on the accompanist; and on the accompanist; and on the respect to the accompanist; and on the accompanist; and on the past; but in other respects I have men this pan of arranging the instrument were in threat of the accompanist; facing the past; but in other respects I have men this pan of arranging the instrument were the accompanity that the last publi

It is often the habit in Italy, when an opera and ballet are given the same night, to give after each act of the opera a part of the ballet; but at the Apollo that season the acts of the opera were given consecutively, and about half-past eleven the curtain rose upon the ballet of Excelsion, the music by Marengo. This has been frequently given in America, but to him who has seen it in Italy or Paris, it seems as given here, a mere parody. In scenery, in groupings and evolutions under the direction of Grassi, the ballet master, and with the prima ballerina, Emma Bessone, it answered to the description given over a hundred years ago by Noverre, who was to the dance what Gluck was to the opera. "A well arranged ballet is a living picture of the passions, manners, customs, ceremoof the passions, manners, customs, ceremo-

nies and eostnmes of all the nations of the pantomime in all varieties of that Art, and it should speak to the soul through the eyes. If it is devoid of expression, of striking tableaux, of strong situations, it is then nothing more than a cold and monotonous spectacle."

The enormous stage was crowded with ballet girls, but so artistic was the grouping at all times that even the most involved degenerating into mere meaningless confusion. Theu did I first realize that a great ballet as performed by the Italians or French is as much a work of art as a grand opera or a famous painting.

Perhaps it was a little after one when the curtain fell and the people sauntered iuto the cafes. Daiuty Italian dishes with unpronounceable names were ordered; the waiters brought the heavy wicker covered waters brought the heavy wicker covered bottles of wine and threw off with au indescribable flirt the oil which floated on the top. And sitting at their leisure, the honest people sung again the opera and talked of the splendors of the ballet.

HENRY WEISS.

Y 6, 1888.

MUSICAL CRITICISM.—VII.

Music at Rome.

Besides the opera at the Apolloin Rome, I saw representations at the Umberto, the Valle and the Quirino, humbler theaters and lighter performances.

The Umberto was a cheerless building, about as well fitted for the giving of opera as our own Lark street skating rink, and with about the same acoustic properties. In the summer it was given up to circus performances, and even when swept and garnished there was a suspicion of sawdust, and echoes of the "hoop-las" that had reut the air the season before. And of all operas in the world the Barber of Seville was perhaps the one least suited to such a theater. The masterpiece of Rossini, this most sparkling and piquant opera buffa in which there is not a dull phrase should always be heard in a small theater say the size of the Leland, or one eve smaller. In a large building it loses it physioguomy, as Berlioz well says, an 'you enjoy it, it is true, but coldly an from afar, just as a garden which you s from afar, just as a garden which you se through a telescope." You hear the uote but you are not en rapport with the sing-ers, le fluide musical does not enrap you. And the performance itself was a poor one. When the audience was tired of hissing, it yawned; and many of the people deliber-ately turned their backs to the stage and talked with their neighbors.

talked with their neighbors.

It is a curious and deplorable fact that the Italiaus who ereated the opera buffa, and surpassed all other nations in this branch of the art, are now dependent upon importations from France for their amusement. Pedrotti's "Tutti in unaschara" and "Crispino e la Comare" of the Ricci brothers still keep the stage, but they are the last of the race; they were written nearly forty years ago, and but faintly glow with the comic fire that burns so brightly in the light operas of Rossini and Donizetti, Hanslick, the critic of Vienna, who made a musical tour of Italy in 1874, was struck by this fact, and closes his sketches by asking: "Will not another Rossini come to awaken his countrymen with his heavenly laugh?"

And what is the cause of this decadence, this lack of quality, for operas both grave and comic are still brought out in quantities in Italy, but they are still born or live but a few nights. True, this is not peedlar to Italy; how many operas produced in France or Germany during the last decade will be heard of ten-years from now still why should Italy seem so at a standstill when formerly she ruled the world; not only with her heaven-born melodies but with her irrepressible laughter? Is it because she has been hard at work building herself up as a nation, eager to take her

with her irrepressible laughter? Is it because she has been hard at work building herself up as a nation, eager to take her place with the other great powers? Have the Italians become a serious people?

Stendhal said a half century ago that when Italy would have senators and representatives and be able to express heropinions threigh them, she would no longer be exclusively engaged in music, painting and architecture; and the three arts would swiftly decline. Not only has she her own government; she has built tunnels upon a gigantic scale; she has spent her resources upon an army, a navy, public buildings, sanitary improvements. It seems as if in making herself a great nation from a material point of view, she has neglected the arts which were her peculiar glory; and that the prophecy of Stendhal is accomplished. Or is she merely passing through a period of musical nonproduction as Germany in the first half of the eighteenth century. The music of a nation has its ebb and flow; its star periodically rises and sets. Italy invented the opera and the orgatoria: her children of a nation has its ebb and flow; its star periodically rises and sets. Italy invented the opera and the oratorio; her children carried the art of song and violin-playing to a pitch of excellence reached by no others; she gave birth to Palestrina and Lotti, Farinelli and Paganini, Rossini and Verdi. Surely she can afford to rets and lie idle. It is time that her soil should lie fallow for a season.

You hear to-day at the smaller Italian

You hear to-day at the smaller Italian theatres operettas, but they are signed with the name of Offenbach, Lecocq, Strauss and Suppe. For instance at the Valle, a the name of Offenbach, Lecocq, Strauss and Suppe. For instance at the Valle, a comfortable and well-equipped opera house "Boccacio" "Fatinitza" and "Madame Angot" were nightly given, and the Quirino was devoted to Offenbach. I did not complain of this, however, for at the Quirino I first realized the natural genius of the Italians for comedy; and indeed I doubt if Offenbach himself imagined any thing as funny as the representations of "La belle Helene" and "Orphee"

The Outrino in the spring of '83 had

"La belle Helene" and "Orphee"
The Quirino in the spring of '83 had been built only a few months and the plaster was searcely dry. It was a little box of a theater where a good seat in the plaster was searcely dry. It was a little box of a theater where a good seat in the orchestra only cost twenty cents. The money evidently had been spent chiefly upon the drop curtain which was a wild and beautiful mixture of allegorical and mythological nudity. Cherubs with lyres and flutes floated about in the air and naked Bacchantes laughed at draped women who wore the tragic mask. You were allowed to smoke; and the air was blue newspapers were hawked about between the acts; you were at liberty to speak to you neighbor, nor was it necessary to first present your card. In short it was a free and easy place, and the company was "mixed," as the Anglo-Saxons say. But every one appeared to be happy and contented, and the show upon the stage was certainly exeruciatingly funny. The orchestra was none of the best; the singer had evidently taken but few lessons and relied more upon nature than art, but the natural, unaffected abandon of the humor fore gave a grand concert in honor of the of the actors carried all before it. We have seen in America the genius of tragedy in the Italians, Salvini, Rossi and Mad Ristori. It is a question whether their genius for comedy is not even more remarkable. This strolling company play of the actors carried all before it. We have seen in America the genius of tragedy in the Italians, Salvini, Rossi and Mad. Ristori. It is a question whether their genius for comedy is not even more remarkable. This strolling company playing for a season at that humble Romar theater would have graced the stage of any theater at Paris where the art of acting is seen in such perfection that one at times forgets that touch of nature, that true note, which Italian comedians seen to have by divine right. to have by divine right.

And are there no inferior actors in Italy. I hear some one say? Yes, there are conceited tenors in Italy, as everywhere, who strut and parade themselves upon the stage thinking only of the impression they make and not of the part and composer. Ilanslich was much distressed because on the operation, in the operation of "La Ilanslich was much distressed becanse on one occasion, in the operetta of "La Educande di Sorrento" two of the actors who, for the sake of an intrigue, were disguised as priests, appeared with waxed mustaches; and he then remarks that an Italian tenor would rather give up his rola, and indeed the whole opera, rather than such an ornament. To do him justice, he adds that the German tenors are even as much at fault, and he then says that nothing separates more sharply an opera singer from an actor in respect to artistic seriousness and dramatic sense than allegiance to the mustache; that while the latter sees how necessary it is for the taking of different parts to have his face smooth, a tenor will defend himself with the courage of a lion against the most cunning and bravest of directors; that the actor insists upon a correct portrayal mid makeup upon the stage, but the overe tor insists upon a correct portrayal and makeup upon the stage, but the opera singer pays much more attention to his singer pays much more attention to his appearance upon the street. This is characteristic of the tenor in all countries. It was in Germany that Van Bulow, at the director's desk, and out of patience, said aloud to a tenor who had sorely tried him,

"There is a certain amount of foolishness that one expects from every tenor, but you have gone far over the limits.

A military band played daily on the Pincio in the afternoon; but both in character of the selections and in execution it was inferior to the bands of Stutttion it was inferior to the bands of Stutt-gart and immeasurably below the stand-ard of the famous band of the Garde Republicain of Paris, the finest military band I heard in Enrope. The daily program was made up of an overture of Rossini and machine marches and dance-house poll a and quadrilles. The band Rossm and machine marches and dance-house poll a and quadrilles. The band stood in a large circle, the leader in the middle. I was told by Italian musicians that many members of the bands could not read by note but picked up their part by ear;—a statement hardly credible. Far better was the simple music of the bugles to which the troops marched, which bugles to which the troops marched, which is more inspiriting than even the drum and fife. It was music to which a man with blood in his veins could march and fight, reckless of life. It was wild, maddening, devilish music; and even the lazy beggars scratching themselves in the sun pricked up their ears and for a time envied the soldiers at their drill. It would be good music at a barricade with the red flag flying defiantly, and but a few

It was in Florence that 1 heard Italian opera at its best, in Florence where about three centuries ago the opera was first disthree centuries ago the opera was first discovered, yes invented, as a man invents a machine; and as the story of the birth of opera is an interesting one and by no means a twice told tale to Americans, next Sunday I propose to give a little sketch of the state of music in Florence at the end of the sixteenth century and how a few thoughtful lovers of music disgusted with the lack of dramatic spirit in the art as it was in their time made at first rude attempts at something better and then saddenly in Dafne and Eurydiee revolutionized music for all time. And yet who remembers their names to-day? And who three hundred years from now will know the name of Wagner? But it was also in Florence that I he ard Italian song in all its purity and sympathy. Ontside the city walls by a road which leads to a monastery where fat, sleek, keepy monks concoct a creamy, delicious chart reuse, stands a little inn famous for its cooking and its wine. A wine merchant invited several of his associates and my self to a supper there. The sun had gone down. The simple supper of a little it h which is found in the Arno, a chicken and salad was over and we were slowly drinking the native wine. The win dows were open, and in the road was heard the laughter of a coquetti he cirl who was dirting with a blacksmuth nere sthe way. The moon gave light. Suddenly from a neighboring room, the door being all thrown open, came the me to superb tenor voice I have ever heard. He was singing some simple romanza but with such wealth of tone; as the song of the gray-brown bird, the thrush in the swamp, in secluded recesses heard by Walt Whitman; "the song of the bleeding throat, liquid and free and tender." The singer accompanied himself upon a guitar. Hooked in at the door He was a young fellow, flashily dressed. By his side was a girl of surpassing beauty, gazing at him with big lustrons, sensuous eyes. No wonder that he sang with such By his side was a girl of surpassing beauty, gazing at him with big lustrons, sensious eyes. No wonder that he sang with such fire and passion. I said to my friend, "Why has he not studied? Why is he not upon the stage?" And the brave Antonio Billi filled my glass with the red wine and gravely answered: "Our beautiful Italy gives to many of her children such a voice. Why is he not upon the stage? Probably, he has nothing here," and he tapped his forchead. And the notes of the young vagabond rose upon the night air. Even now 1 hear him; even now, I the young vagabond rose upon the night air. Even now I hear him; even now, I hear that unknown singer, I see the eyes of that dark and glowing beauty. And may not the ealm judgment of Antonio Billi be pronounced upon some of our Americans whom nature has so generously endowed?

HENRY WEISS

MUSICAL CRITICISM.—VIII.

The Birth of Opera.

The city of Florence is the birthplace of Italian opera; and although several French writers argue with great plausibility that the first seal opera was produced at the Louvre in 1581 in honor of the marriage of the sister of Queen Louise de Lorraine with the Duke of Joyeuse, the French musical drama hardly answers so fully the requirements of what we understand as an opera as the rude sketch seen several years later in Florence; though the music of the former has come down to us and that of the latter was never published and is irrevocably lost

Florence had been for years celebrated for the splendor of its street masquerades and musical pageants. The Medicis had even in the fifteenth century given concerts in which at least four hundred musi cians had taken part; and though there were no solo singers in those days who ran a triumphal course, yet violinists were re ceived with enthusiasm, and their name have escaped from the maw of Time. And

have escaped from the maw of Time. And the reason that there were no solo singers is a simple one, viz: There were no solos for them to sing.

Church music ruled supreme in Italy during the fifteenth and sixteenth centuries, and church music was entirely polyphonic, which is, to use Rockstro's definition, a certain species of unaccompanied vocal music in which each voice is made to sing a melody of its own; the various parts being bound together in obedience to the laws of counterpoint into a harmonious whole, wherein it is impossible to decide which voice has the most important task allotted to it, since all are equally necessary to the general effect. And even which voice has the most important task allotted to it, since all are equally necessary to the general effect. And even madrigals and love songs in which a lover sang to his mistress were sung in full chorus. For instance, if a little drama was set to music in those days it was often written for five voices, and when represented in public and the stage occupied by a single character, the four other voices were heard but they were out of sight.

Now Rome and Venice were the great schools of church music; but Florence was a gaver town: the people were more frivol ous, fonder of shows and ballets and scenic ous, fonder of shows and ballets and scenic display; just a sto-day, the Florentines are a lighter people than the Romaus; and their aristocraey said to be far more extravagant and corrupt. On all of their festival occasions they employed scenery, intricate stage machinery and music; and they soon found out that the severe church style did not jibe with the poems expressing the pangs of unrequited love and the joys of the accepted lover, which as ever were the subjects of the writer, whether his characters were drawn from the mythology of the ancients or represented as rustic swains and shepherdesses. They saw that the involved and complicated style of writing then drawn from the mythology of the ancients or represented as rustic swains and shepherdesses. They saw that the involved and complicated style of writing then in vogue, though it suited the mysteries of their religion, could not portray dramatically a passion, and that the voices of many could not with dramatic propriety express the emotions of the iudividual; for it must always be remembered that the great Palestriua himself, not ouly in church music, but in his amorous setting of the Song of Solomon and his passionate madrigals, never employed a solo voice. To be sure Ouida in her novel, Moths, represents her hero, the tenor, as singing wonderful arias by Palestrina, but Ouiqa is not a trustworthy authority upon this or other points, though she pretends to great learning. It is the same Ouida who makes another hero in moments of comparative soberness, and they were rare, play upon the organ selections from the grand masses of—Mendelssohn! No, it was the fashion then to avoid the use of the solo, and the fashion rules in music as in everything else; but like all fashions it became tiresome and was finally discarded by means of the efforts and genius of a few Florentines.

About the year 1580, a few men were in

About the year 1580, a few men were in the habit of meeting in Florence at the house of Bardi, Count Vernio, and there they would talk over the different arts, especially music. It was a sort of club where poets and musicians interested themselves in questions pertaining to their aut. specially music, it was a sort of club where poets and musicians interested themselves in questions pertaining to their art. The most famous of these men were Galilei (the father of the celebrated astronomer), Rinuccini, Caccini, and later Peri, the two latter being the writers of the first opera. They were curions to find out how the ancient Greeks, in their tragedies, made the great impression they did upon the hearts of their hearers; but they were really as ignorant upon the subject of the music of the Greeks as we are to-day in spite of the many learned and ingenious books written upon that theme. They thought, however, that the Greeks, as all the people of antiquity, sang as a rule in unison, strengthened occasionally by the octave, and possibly by the fourth or fifth; but they felt sure that they were entirely ignorant of harmony in the modern sense of the word, and that their great effects were produced by a single voice accompanied by the instruments, and so they began to make experiments in this direction.

As they differed in regard to their ideas

they began to make experiments in this direction.

As they differed in regard to their ideas of what the nature of the ancient music accompanying dramatic poetry really was, ome thinking that the actorolly broke out to an inflated, hysterical prose, a species recitative, others thinking he really 7, their first imitative attempts varied rdingly. Galilei, for instance took the seene from Dante's Inferno, where Ugolino tells his dolorous story and sang it himself to the accompaniment of violas. This was received with favor, and others tried like experiments. It should not be supposed that these crude attempts resembled in any respect what we now call an aria; they were a species of recitative, something new and of great consequence for the growth of the art.

Now about this time there was a famous wedding in Florence. Bianca Capello, the voluptuous beauty of Venice and adopted daughter of that state, whose life

reads like a chapter from the Decameron, married the Grand Duke Francis, of the Medici family, and the nuptials were celebrated with great pomp; and among other musical attractions, intermezzi for a single voice were composed and sung by these friends of Bardi, and it soon became the fashion to write for a solo voice, to sing such works and finally to enjoy them, and so they in turn became the fashion. And finally in 1594 at the house of one Corsi was given the opera of Dafne the words by Rinuceini and the music by Caccini and Peri, only it was not called an opera but a tangedia per musica. As has been stated, the music of this opera is not in existence, but the words were translated into German and appeared in Germany about German and appeared in Germany about thirty years after with new music by Schutz, and so we have the first German Schutz, and so we have the first German and first Italian operas founded upon the same subject. Then came, after a few similar plays to Dafne had been written, a great reformer, the Wagner of his day, Monteverde, and from then till now the history of the opera is an unbroken tale of shifting ideas countrious feebiers. shifting ideas, steady growth. eapricious fashions, but

I have thus spoken briefly of the invention of the opera, as some of the facts sedown here are inaccessible to many laymen, lovers of music. Even among the learned writers upon the history of music there is much confusion as to dates and names, and even minor details are a source

names, and even minor details are a source of much shedding of ink.

Nor were at first the operas played in theaters. The first stage in Rome was a cart drawn from street to street upon which the actors, masked, suug their parts. But in Venice, in 1637, an opera house was huilt where performances were given with built where performances were given with a pomp and magnificence almost beyond belief, even in these days of decoration when the stage carpenter ranks the first actor. But for many years operas were the private property of princes, who owned the book and music which were written especially for their courts. The musician engaged in the service of a prince was under contract to write a certain numerical service. was under contract to write a certain num-ber a year and he was not allowed to sell them. The texts were at first chiefly taken them. The texts were at first chiefly taken from ancient history and I mythology. The music was merely a collection of songs half recitative and half arioso, with perhaps a little chorus here and there, and rude ballet music. The sums of money spent upon gorgeous and fantastic costumes and conversed are proceeded. the audience was made up only of invited guests, but they were taken from all conditions in life, though they sat in different rows. On each side of the raised stage were two platforms: one for distinguished lookers-on, the other for a band of string and wind instruments which accompanied and wind instruments which accompanied the ballet and the few choruses. The solo singers were accompanied by performers wno were placed behind the stage. As at Beyrenth to-day, the beginning of the opera was announced by three fanfares of trumpets. Indeed Wagner took many an idea from the old Italians, such as a concealed orchestra, the characterization of the different performers by particular themes and instruments. Men of rank were proud to assist in the representations both as singers and players, and women even took part, a rare thing in the middle ages, the first we know of being named Vittoria Achillei, in 1600. middle ages, the first we know of being named Vittoria Achillei, in 1600. The orchestra was curiously balanced

The orchestra was curiously balanced according to our ideas. As in those days the middle tones were-loved and uot the higher ones, violas played a more conspicuous part than the violins. Monteverde's orchestra, for instance, had ten violas to two violins, and the other instuments were gnitars, trombones, trumpets, a flageolet, cellos, double basses, two instruments of the nature of a clavecin, a harp, and portable little organs. Wood instruments were not looked upon with favor, and even as late as 1725, the great Alessandro Scarlatti said to Hasse, who introduced the flute virtuoso Quanz to him, "My son, you know that I cannot endure wind instruments, for they are all false and out of time."

would be a most interesting task to follow the steady growth of the opera the sixteenth century to the present day, but this is not the place. Unfortunately there is no satisfactory and critical history of the opera; the task of writing it remains to some enthusiast who has the knowledge,

to some enthusiast who has the knowledge, courage and critical acumen necessary. We are now in an age where the voice is nothing and instrumentation is everything. What the present system will lead to, no one can tell. Gounod thinks that this present most artificial and complicated style will be followed by one of extreme simplicity where again the voice will be restored to its rightful place; that the pendulum will swing far to the other side. As for that, it is a grave question whether opera as a species of musical art will last much longer; and it is not at all unlikely that some other form will take its place.

place.

The Wagnerites, it is true, think the works of their master will be immortal; and so did the fanatical admirers of composers of the two last centuries, whose names are now only found in the most complete of dictionaries, with scanty details as to their lives and with imperfect lists of their compositions. To the faithful studeut of the history of the opera his researches give him the same impression as museum galleries filled with quaint and shabby old costumes, or as a stroll through the graveyard of some well-nigh deserted village on a New England hill-side.

HENRY WEISS.

MUSICAL CRITICISM.—IX.

The Piano and Its Player The plane is not a musical instrument. As a rule, it is an instrument of torture.

What, I hear some one say, the piano which is found in every house, for which arrangements and adaptatious have been made from all orchestral and vocal scores this great distributer of music, this useful servant, this medium by which a Rubinstein, a Saint-Saens, and Essipoff sway and transport the hearer by heaven-born conceptions made real by astounding technique, -is not this piano a musical iustrument?

No.

The piauo is not a musical instrument in the same sense as the violin, the voice or the wind instrument, because its tones are already formed by the tuner, and the player, even though he may be utterly without a correct car or musical instinct can by steady work and patience and good instruction produce acceptable musical sounds. This is impossible when the question is concerning other instruments. A man who plays the violin or who sings must form his own tones and by the ear; if his ear is not absolutely correct he can not play or sing without giving pain to all professional musicians and to all to whom Nature has given a sense of perfect intonation.

Mature has given a sense of perfect intonation.

This characteristic of the piano makes it an easy prey to all malicious persons who wish to be called "musical." And hence we find pianos everywhere. The music stores are stuffed with food for the monster. And if a boy should throw a stone at random into a crowd standing at a street corner, he would hit three or four "professors" who "preside" at the "instrument" and receipt bills quarterly.

A fond father sees his daughter growing up, and as soon as she is eight or nine years old his wife says, "We must have a piane, and Maud or Henrietth (whatever the name may be) must take lessons." He at once sallies forth and goes into a music store, rash man; and then he knows what Paul meant when he spoke of fighting with the beasts at Ephesus. One friend tells him to buy a Stickering, and another recommends a Cheinway; auother tells him that he will be a fool if he pays so much money for the pleasure of his little girl, and that any cheap piauo is good enough for a beginner. Finally the suaye manager takes him aside mysteriously and says, "My dear sir, the price of this superb instrument is \$650, and we never sell it for less; but you have been so strongly r commeude to us that we will give it to you for \$5.5. We had only make about four dollars and fifty cents by the sle, but we want yet a a client, and you little irl has so much the entire that it would be a slam it but I at a client, and you little irl

This sett is the case of the unkappy man; his days and nights have been distracted by the claims of rival houses; each dinner hour has been marked by the awful question, "Have you not settled about that piano yet?" He closes the bargain at once. The piano seller clears about two hundred dollars, and the happy father has bought a pig in a poke.

Nor are his troubles ended. A teacher must be sought. Now it has ucver entered the heads of the parents that possibly the girl has no taste and no capacity for music. They do not stop to inquire whether she would not make a better singer thau player; that possibly she has an eye for drawing and color; that she might adorn the stage; or even better, that she might show remarkable talents for house.

keeping, which is fast becoming one of the lost arts. In these days, piano playing is a part of an ordinary education, just as formerly no "young lady" was fitted for society until she had been "instructed in the use of the globes" and taught to sing ballads to the accompaniment of the harp. The parents say, all the other children play the piano; we should be ashamed if our child cannot do as much; and a "professor" is engaged to make her play, just as a milkman is told to bring so much milk or a steak is ordered of the butcher. And then the trouble begins.

The "professor" gives his lesons. He

And then the trouble begins.

The "professor" gives his lesons. He may be a good and faithful teacher; or he may be a shallow pretender. For there are unworthy teachers of the piano just as there are shysters in the law, quacks in medicine, and brilliant, worldly charlatans in the pulpit. The parents have no means of knowing the capabilities of the man whom they have engaged. They ask somebody about a good teacher and somebody recommends his friend. The girl begins to practice. Supposing it is irksome for her and that she hates the drudgery. She complains and says she would prefer to do something else. The father scowls and says "Here I am paying out money for you aud you do not even thank me. What is more, you rebel. Now you stay in the house this afternoon and practice your scales." Not that the father knows exactly what "scales" are. Now you stay in the house this afternoon and practice your scales." Not that the father knows exactly what "scales" are, but it will never do to appear ignorant before a child; and the poor girl resumes her dieary task. If the teacher be conscientious and wishes to lay little by little the foundations of a good technique the parents find fault with the slow advance of the pupil and they blame the teacher. They demand that after a few months she should play some popular waltz or any bit of sentimental rubbish which is in rogue. They do not see that this is impossible and that it at once hampers the teacher who can not afford to stick fast to what he knows is best for the pupil and so lose the small sum given him. If he does stand out against the ignorant mother, another less scrupulous teacher is called in who pleases the mother and keeps the pupil. the pupil.

And what becomes of the pupil after a few years? She practices in a slip-shod manner irregular, and for a few moments manner irregularly and for a few moments at a time. She has uo idea of rhythm or of expression. She has no quality of tone, no evenness of touch. She has been taught that the only use of the loud pedal is to make a noise, and so she plays with it firmly jammed down from the beginning to the end. She does not know the difference between legato and staccato. She can not tell in what key any of her compositions are written. She, in other words, has not the slightest, the most rudimentary knowledge of the art of playing the piano, though her friends flatter her in brazen faced style, and talk incessantly while she plays. She has cost her father much money and as a result, she simply strikes out notes from an unresisting instrument, just as a sailor's parrot swears or pipes out an indecent song. an indecent song

And whose fault is it?
It is the fault of the parents whose norance and amour-propre have comignorance and amour-propre have com-pelled a girl to do that for which she had

no taste.

It is too often the fault of a teacher, who himself is shamefully ignorant of what every piano teacher should know and is a blind leader of the blind.

And it is the misfortune, not the fault of

Is the above case the exception? I be lieve it to be the rule, and I say this reluctantly and with sorrow. In the hands of such a one, and her name is Legion, the piano is an instrument of terture.

There are two or three other classes of ayers met with in all cities. One, few

in number, is made up of those who play understandingly and with genuine musicianly, and not hysterical and spasmodic emotion; who, knowing the limit of their capabilities, are content with music which they can play. They practice faithfully and intelligently, and though they may not astonish or excel, their playing is always agreeable and a delight. For in good music it is not so much what is played as how it is played. There is no such thing as "easy" music in the common sense of the word. There is no such thing as mediocrity in music. A truly artistic nature is ority in music. In the common sense of the word. There is no such thing as mediority in music. A truly artistic nature is seen at once in the simplest composition as well as in the most furious of the Studies of Liszt. And this the great American public has yet to learn.

Another class is made up of players with some execution and unlimited nerve, who play boldly pieces over which great artists would work for weeks at a time. They play at everything; slam bang, missing a uote here, and leaving out half of a chord there, playing without rhyme or reason; and the pretty foot or the manly boot pumps steadily at the loud pedal. These players are generally described by their numerous friends and admirers, as "splendid players," "She plays just as well as a professional," or "You ought to hear him play." And the name of these unfortunates is Legion; and in their hands the piano is an instrument of torture.

There is another class of piano players who do not play, and when asked to "favor the company," they quietly say, "I saw I had no talent, so I gave it up." They are very few in number and their name is Blessed. Another class is made up of players with

But some one will say, because there are

But some one will say, because there are so many poor piano players that does not reflect upon the piano itself. Let us see. I claim that the piano has been of more injury than good to music. I do not speak now of the many who have lost their health and contracted incurable diseases by over-work; for that is liable to happen in any branch of musical study. happen in any branch of musical study. I claim, however, that it has usurped the place of the string quartette; that it has in a great measure destroyed the art of song by providing too claborate accompaniments to the voice and injuring the sense of perfect intenation which every singer should necessarily possess, for the piano itself cannot be in perfect tune; that the desire of piano-makers to increase the brilliancy of their instruments raised the pitch to an absurd height and ruined many a voice, until now the reaction has many a voice, until now the reaction has come and they have been obliged to lower eome and they have been obliged to lower it; that the modern piano, by the enormous scale upon which it is constructed, has compelled performers and composers to sacrifice true musical thought and feeling to mere display of virtuosity and the desire of extorting admiration by the exhibition of musical gymnasts overcoming apparent insurmountable difficulties where the performers would be more approapparent insurmountable difficulties where the performers would be more appro-priately elad, did they appear in flaunels instead of eustomary suits of solemn black and low-cut gowns; that it has injured music throughout this country since it has in a great measure diverted the attention of young people from the study of the rudi-ments of music and singing, and produced swarms of so-called musicians who play badly and impose upon their hearers, thus swarms of so-called musicians who play badly and inpose upou their hearers, thus lowering the standard of taste (if there be any such thing as a standard of taste in this country). It is the fatal facility with which the instrument can be played in a certain way that has done all this; for pick out any one in the street and give him or her a few lessons, the pupil ean make musical sounds which could never be enticed from the violin or voice, should the pupil work for years.

Vernon Lee in her "Studies of the 18th Century in Italy," has drawn up an indietment against the piano, severe and true. "Au instrument like our piano, with a

loud, thick, muffly tone, ou which you could execute, with considerable di advantage, the music written for other in truments beside the sentimental and thundering imbecility written expression to supersede other instruments, and with power of mechanical dexterity unlimited enough to ruin itself—such an instrument, such a compromise could not have existed in the eighteenth century, and could not, therefore, usurpall musical privileges, make people lose all notion of adaption, of sound and style, accustom them to unlimited note and to dubious tone, and foster that while ale ignorance of music in general which is in evitable where a performer need aim only at musical dexterity; arranged pieces, pedals and tuners having relieved him from the necessity of learning harmony, of studying expression by mans of the voice, and of obtaining a correct car by tuning his own instrument; where, above all, everything having been done for him by others, he has been educated to a total want of musical endeavor.

And now comes an auxious inquirer and says "But if there were no piane what would our daughters play on." They would not play at all, dear sir, and the land would have rest. For six girls out of ten do not care for the piano and have no musical instinct. Why is not every boy an architect, or a painter, or a sculptor? Because he has no bent for such an art, no taste for it, and the parent is too wise to force him to follow a profession at which he would not make money. But the idea is abroad that any one can play the piano provided lessons be given and a piano bought or hired; and so anyone can; but how! Musicians are rare, and a plane bought or fired; and so anyone can; but how? Musicians are rare,
piane players abound; but let not the two
classes be confounded. The piane is usful in its place; but it should be the servant
of Art and not its master.

HENRY WID

AMUSEMENTS.

The Burch Benefit Last Night at the Leland-Theatrical Notes.

The Leland was crowded last night, the oc easion being the performance given for the benefit of Mr. J. G. Burch, Jr., who must have been highly flattered by the presence and applause of his many friends and ad-

benefit of Mr. o. that have been highly flattered by the presence and applause of his many felends and admirers.

Mr. Burch has decided to become a professional wizard, a mage, a cunning-man, a Shaman, an cestatica, an obeah-man or presidigitateur, for the performer of tricks is known by many names. He has chosen a most honorable profession which has teen in repute from the days when according to Saint Clement, Ham, the son of Noah, received the art from heaven and taught it to Mi raim his son, the fathers of the Expritans; a profession to which the ellent Hundoos have consecrated their lives for centurily a means of such conning arts as seen last high the sorcerers of Pharo cast down their ross and they became serpents, and they sorely prozeed the holy Moses, who was himself well-killed in thanmaturry, glamour and sortlege.

In olden days Mr. Burch would have been killed for witcheraft, or he might have taken the part of Cagliostro. As it is he has begun to walk in the footsteps of Hondin, Berger, Heller, and the E der Hermann whose Laure is now assumed by the usgleian who was his assistant. And for his profession he hear rare natural giffs; a pleasing face, a graceful figure, quickhees of eye and well-develop disense of touch. His tricks of last evening were admirably done particularly that of the actial suspension, and that of the valishing bird cage in which as Mr. Oedbuck said of Douster-wheel, he used neith reharms, lamon, sigel, talisman, spell, crystal, pentacle, magic mirror nor geomatric figure. He well deserved the hearty applause and generous reception awarded him.

Mr. Burch was assisted by Mr. Spodon, a elever caricaturist and Mr. Alfred E. Pearsall, who was described upon the program as a musical humorist. Mr. Pearsall saug and "spoke pieces." When he sang the audience wished he was reciting—until he hegan to recite. He gave imitations of the Irish, Negro and stagning powers of an Albany audience. No words can do pustice to the heroism with which his hearters succumbed to their fate. No groans we

THE SCHUBERT CLUB.

A Sketch of Its Birth and Growth. FOR THE EXPRESS.

The Schubert club has now given the last concert of the third season, and it is eminently fit to hastily review the history

of this organization,

The club was born in the summer of 1885 in the choir room of All Saints Cathedral, and Mr. Carl N. Greig was its father, mother and nurse He, an enthusiastic lover of music, saw there was no English-speaking male glee elub in Albany, and as he had material for the uncleus in the choir of which he was director, he thought by inviting other tenors and basses, a club could be easily formed; and so he called a meeting of all interested in music for male voices. At this meeting Mr. Leonard Paige was elected president pro tem, and one or two

this meeting Mr. Leonard Paige was elected president pro tem, and one or two meetings were held in the summer. In the fall the Schubert club was organized "for the study of music suitable for male voices." Mr. Paige was elected president and Mr. Greig was the director

To these gentlemen is due the honor of having successfully performed a difficult task; that of putting a vocal club on a firm and sure foundation in the city of Albany, where the first impulse of many citizens is apparently to throw obstacles in the way of anything new no matter how worthy may be the object proposed; and where many singers prefer to stand and throw stones at any procession rather than to join it. Mr. Paige was most successful in awaking interest in the monied lovers of music, and he managed the business interests with rare skill and discretion, so that by his earnest work at the end of the four concerts, the club was not only not in debt, but the treasurer handed over a balance to his successor. Mr. Greig was indefatigable and enthusiastic in looking after the musical interests. To start a club of this nature, to begin the work of forming a library, to keep alive the interest of active and associate members, and to close the first season with financial success—this is no light task. And the Schuberts owe a heavy debt of gratitude to these two men.

They were ably seconded by others of the club, among whom was Mr. Gavit, whose untimely and lamented death was a severe loss to the organization. He first arranged the library and did all manner of drudgery, simply because he loved music and took the deepest interest in the well-fare of this socity.

The first meetings were held in the rooms of the Young Mens' Democratic club, opposite the Kenmore, but afterwards the Phillharmonics kindly offered the use of their rooms in the same bulding, and the Schuberts met there for the rest of the first year. They then rented the room in "Geological hall, and have met there ever since.

The first appearance of the club in public was at the benefi

The first appearance of the club in public was at the benefit given to Mr and Mrs. Gerrit Smith, at the Emanuel Baptist church, Nov. 25, 1885. The club sang a few numbers, and the soloists were Mr. Charles Ehricke and Mr. Smith and his wife. But the first concert of their first season was given at the Leland Dec. 3d, 1885. The program was as follows: "A Wet Sheet," by Lloyd, "The long day Closes," by Sullivan, "Battle Song," by Schumann, "Drinking Song," by Mendelssohn and Claassen's, "Gipsy boy in the North." The club was assisted by Miss Edmonds, Mr. Jeffery, and Mr. Monroe of Troy.

Edmonds, Mr. Jeffery, and Mr. Trov.

The second concert was given Feb. 10th, 1886, and the program was as follows: Beeker's "On the March," Eisenhofer's "Slumber Sweetly, Dearest," "The Beleagued" by Sullivan, Schubert's "Great is Jehovah," and Meudelssohn's "Sons of Art." The club was assisted by Miss Henrietta Beebe, Miss Gertrude Stein and Mr. Jeffery. A part song by Faning, and Dregert's "Spanish Serenade," were agreeable features of the program.

the program.

The third concert was given March 16th

The third concert was given March 16th and the program was made up of selections given at former concerts with a few additional numbers such as "Forsaken," and Engelsberg's "Faraway." Mrs. Bentley and Mr. Beresford were the soloists. The fourth and last concert of the season of '85-86 was given May 18th. The soloists were Miss Dora Beel er and Mr. McClaskey, and the "Italian Salad" by Gence and Storch's "Far Above the Stars are Beaming" were the new numbers of the cert.

Mr. Edward Bowditch was elected President of the club for the season of '86-87. Here let it be said that in him the Schuberts have been fortunate in having an excellent and conscientious officer, an enthusiastic member, and a tasteful, musical singer. To some men God has given a beautiful and sympathetic voice; to others he has given brains; and rarely has he given these good things together as he has in the case of Mr. Bowditch. Truly he has borne the heat and burden of the day. No matter how pressing were his business cares; no matter whether he was well or sick, he has been ever ready—not forward, but ready—to step into the breach; and this not for his own glory but because he loves music for its own sake and encourages every honest endeavor to foster the growth in this city of that long-neglected art.

The first concert of the new season was given Dee. 4th '86. The novelties were Grieg's 'Land sighting' in which the solo was sung by Mr. Kellogg, Jensen's 'The Flower,' Shelley's 'Castanet Song,' Ingraham's 'Owl and pussy Cat,' Schubert's 'The night is cloudless' and Vogel's waltz. The soloist was Miss Winant.

At the second concert given January 29th, 1887, the program was made up of Greger's 'Joy.' Atterbury's 'Adieu ye Streams,' Mendelssohn's 'Waken, Lords,' Seifert's 'More and More,' Kucken's 'Hie Thee Shallop,' Hatton's 'Witlafs Drinking Horn,' Abt's Serenade,' and the double chorus from Oedipns 'Thou Comest here to the Land.' The club was assisted by Mrs. Hartdegen and Miss Mr. Edward Bowditch was elected Presi

assisted by Mrs. Hartdegen and Miss

assisted by Mrs. Hartdegen and Miss Becker.

The third concert given March 28, 1887, was under the direction of Mr Fred P. Denison who kindly volunteered to conduct the club, after Mr. Greig, on account of ill-health, was forced to leave the city and the club in which he took such a deep interest. The novelties were Gilchrist's "Dreaming," Schubert's "Absence," Rubinstein's "Battle Song," "Over all the Tree Tops is Rest' by Lizzt, Durner's "Storm at Sea," "Thou Art My Dream," by Metzger and Erkerts "Sailor's Song." The club was assisted by the Beethoven String quartett of New York,

The last concert of the second-season given May 26th, '87, was again under Mr. Denison's direction. The program included Gilchrist's "Drinking Song," Jansen's "Parting," Marschner's "Freedom in Song," Rheinberger's "Thou Bright Sunny Earth," Brahm's "Lullaby," Abt's "Ave Maria," and a March by Storeh.

Resides these regular concerts the club

Storch.

Besides these regular concerts the club sang together with the Troy Vocal club, at the Rink, at the benefit given to Mr. Greig. April 27th, '87, assisted by Mrs. G. Smith, Miss Alma Martin, and Messrs. Fellows and Engel; and at a benefit given May 31st to their accompanist, Mr. Frank Rogers and Mr. Engel who went that summer to Europe to study music. At this last concert there was a mixed chorus, and Mr. Vogrich played the piano. This ended the second season, which was fortunately financially a successful one.

At the beginning of the third season, Mr. Frederiek E. Wadhams was chosen president, and Mr. Philip Hale, who had just returned from a course of five years study in France and Germany. Was chosen director. The board of managers issued a prospectus to their associate members in which they promised to secure for the season of '87-88' "the very best talent available, thus giving associate members an opportunity to hear the leading artists in connection with the club." They promised "not to confine its repertoire to any particular school of music." "To make the programs appeal alike to the simple lover of music and the thoroughly educated musician will be the carnest endeavor of the present board of managers." And any one who has had the pleasure of hearing these four concerts will see that the board of managers have lived up to their promises. Let us look at the programs.

The first concert was given Dee. 7th, '87 with Mr. M. P. Flattery as accompanist in place of Mr. Rogers. At the beginning of the third season, Mr.

York Philharmonics, and the program was thus arranged: In the Surs' it e. N. Y. P. O 9. The Nun of Nidaros...
10 \ a. Spinning Song...
b Minuet..... N. Y. P. C.

 11 {a. Largo.
 Haendel

 {b. Allegro.
 Tershack

 Mr. Weiner.
 Mr. Weiner.

 13 Memoirs of a Piano.
 Lachenbacher

 13 Rhapsodie Housroi-6 No. 3
 Liszt

 N. Y. P. C.
 No. 3

14. Radway's Ready Relief At the second concert given Feb. 6th, '88, the soloists engaged were Mr. and Mrs.

Meyer Helmund II Jungst Hoffman

Vogrich. The program was as follows

The program was thus made up:

Ring and Rose.

Ring Roltraut.

H. rold Harfager.

Werner.

Air and two choruses from

"Magic Fute".

M. Zart.

Ch! Thou who art.

Tragic Ta'e...

Rheinberger.

O'd King Cou!.

F. L. Edes.

Po'-ish Tavern Song.

G. E. Stehle.

Lan I Sighting.

Richard Sighting. b.

Frl. Aus der Ohe played an aria from Schumann; Spinning Song, by Mendelssohn; Andante, and Polonaise and Noeturne, by Chopin; Spinning Song, from "Flying Dutchman"; Pastora'e and Capriccio, by Searlatti; and Rhapsodie Hongroise No. 9, by Liszt, The program of the last concert given Friday night with Signor Italo Campanini as solvist was as follows:

as soloist was as follows.

1. a. Fra ma Bygone Day Folksong b. How can I Leave Thee. Folksong c. The Nun. A. W. Thayer Schubert Club.

2. Grand Ar a—Geleste Aida Verdi sig. Campanini

3. a. Libeta me, Domine Kalaiwoda b. Honewart Watch II Smart c. Blue Flowers Reff-cted. Von Weibzierl Schubert Club.

4. Aria—Tre giornison che Nina Pergolesi Sig. Campanini.

5. a. Touicht Von Weber

Incidental solos and quartet work during the past year were sung by Messrs. Bowditch, Lundberg, Paige, Wadhams, Wendell, Hilton, Leake, Jr., Stewart, Sweet, Kellogg, Kisselhurgh, McClaskey, Parkhurst, Cassidy, Dennin, Ross and Dr. Tibbots.

There are no doubt mistakes and omis There are no doubt inistates and officients in this sketch, as I have not been able to find a complete set of the programs for the three years, and I have been obliged to look over newspaper files where

often the notices of the concerts are imperfect.

And now the Schubert club has finished its third year. It has become an "institution." It is here to stay. By this I do not mean to say that its singing is by any means perfect; its members have only been together for a short time; and perfection in singing, particularly in a club of male voices, is, like confidence, a plant of slow growth. This sketch in no way attempts to be critical; it is simply a resume of the honest, hard work of three years of an association which should in the future meet with the same generous support and hearty with the same generous support and hearty sympathy of Albanians as it has in the

past.
Perhaps in another article I may call the attention of the active members to a few points which deserve attention, a consideration of which may be of benefit to the club.

M.

Sung by the Emma Abbott Company at the Leland Last Night. The Emma Abbott Opera Company

Flotow's Martha last evening at the Leland.

The opera, though well-worn and famillar, still has an attraction to our theater-goers, nor is it difficult to see the reason for it, as it is always melodious. It does not display bor is it difficult to see the reason for it, as it is always melodlous. It does not display any great invention or profundity of thought or musicianly technique. Flotow, from his long life in Paris, eeems to have caught, however, a little of the sparkie and glitter of the French school of opera comique. Indeed Martha, though written for the Vienna stage, in 1847, was first thought of in Paris. A ballet called Lady Henrietta was brought out at the Grand Opera there in 1843. It was in three acts; Flotow wrote the music of one, and Burgmuller and Deldevez the other two. But the idea and plot of the opera are much older, the same subject appearing in a onliet which was given so long ago as 1617, and also in a well-known vaudeville called La Comtesse d' Fgmont. Martha is seldom seen now in France or Germany, but the English speaking people have a liking for it, possibly on account of the introduction of the "Last Rose of Summer" and partly on account of the "whistlebility" of the different airs.

The performance was a smooth one, and in one of two respects a very creditable one. Meeers, Michaelini and Broderick took the part of the love-sick farmers. The latter has a fine, robust voice and a manly carriage; the former, though apparently suffering from hoarseness, was an excellent Lionel and far above the majority of tenors who have been inflicted of late years upon this city by humorous managers. Miss Ahnandale sang respectably.

In many respects Miss Abbott has improved.

morous managers. Miss Annandale sang respectably.

In many respects Miss Abbott has improved. She has less of the mandlin sentiment and wishy-washy phrasing which so disfigured formerly her singing, though it made her pepular with the audiences of western villages. Her trill is now within bounds and of reasonable length, if not of perfect intonation. But her acting is still of a rudimentary order, at times painful to lock upon, at other times mirth-pacyosing; and when she tries to be coquettish and playful, even the most hardened theater-goer becomes fatigued. Nor has she overcome the habit of making unnecessary and unpleasant grimaces.

The orchestra, few in number, played from an arrangement from a plane score.

It was curiously dressed and in appearance upon the stage reminded one of the chorus in Greek tragedy, which took no part in the action of the play but stood and moralized, and moralized and stood.

The audience was appreciative and applause fell, like the rain, upon the just and the unjust.

The opera to-night is Denizetti's Lucrezia Borgia, a work rarely given and one abound-

the unjust.

The opera to-night is Denizetti's Lucrezia Borgia, a work rarely given and one abounding in pure Italian melody. The cast inclines the whole company. On Wednesday at the matinee, Miss Abbott will appear in the sparkling opera, The Carnival of Venice and in the evening in Linda. Thursday night, the last of the engagement, the opera is Marchetti's Ruy Blas.

AMUSEMENTS.

Emma Abbott and Her Company

in Donizetti's Lucrezia Borgia.

Donizetti's opera of Lucrezia Borgia is one often chesen by the fanatical partisans of Wagner as au example of what they are pleased to call the absurdity and untruth of the Italian school. That men should sing when they plot and that a polsoned tenor should deliver his impassioned fairwell in the regular and stated formulas of an aria, they consider ridiculous. As for that matter all opera is absurd. Men do not sing when they make love or express hatred, and when they make love or express hatred, and when they hiss and stab they do it as a rule, without parade and not upon the housetops. Nor is the beautiful death-song of Gennaro any more grotesque, looking at it from a realistic standpoint, than any of the loat winded monologues of Wagnet's heroef Opera is merely a species of hysterical dramb, without regard to truth and without a deep, underlying purpose. It has its fashion which chauges every lifty years. Nothing is more foolish than the comparing of two composers who lived at different periods. In music the men of to-day should be compared with their contemporaries and not with their predecessors; for without the ancients, the very existence of the moderns would have been impossible.

It is the custom then to snear at poor Denizetti. It is true that he were too much and too easily; nor is Lucrezia his masterpiece; but what a wealth of meledy that opera contains! What a role for a great prima donna as Patti or Grizi. The love of a lover and a mother; rage, hate, jealeusy, despair, all these succeed each other in rapid succession. The very runs and trills, the most ornate passages, when a great singer takes the part, are but the foam upon the sea of passion, the glowing sparks from the heart heated to furnace heat. The role of Lucrezia was written for a dramatic singer of heroic mould, who by the breadth of her stylo and the intensity of her tigerish passion should sway the hearer and make his heart beat in unison with the pulse of the music.

It is perhaps nonecessary to say that Miss Abbott is not such a woman. It matters litpleased to call the absurdity and untruth of the Italian school. That men should sing

breadth of her styloand the intensity of her tigerish passion should sway the hearer and make his heart beat in unicon with the pulse of the music.

It is perhaps nnnecessary to say that Miss Abbott is not such a woman. It matters little whether she wears a black wig or a red wig; the color of Lucrezia's haft us only a question for lovers of medieval history. It matters not whether she attempts to portray her as a fiend or as a much-abused woman, who, according to late writers, spent her life in charltable deeds and not in employing steel and drugs to rid herself of her many trouble-some lovers. The matter with Miss Abbott is that she presents no ideal whatever. Her acting is that of an anateur. Her emotion calls for a stomach pump. She says to her audience: "Come, now, and ece me act. Yon may not believe it, but I am acting and really singing. And see the people think so; just hear them applaud."

Nor is it to be wondered at that Miss Abbott is not a great Lucrezia. Who is, to-day? Who can take that tremendous part? None on the German stage, for their prima donnas cannot sing the music. Possibly Madame Singer in Italy: and a few years ago Krauss in Paris, but time has dealt cruelly with the latter. And for this reason Lucrezia Borgia and the grand opera Norma are seidom seen. The race of singers for whom such operas were written is extinct.

The part of Orsini, lu which Aibari was resplendent, was taken by Miss Annandale. The last time to drinking song was heard in this city it was sung by Scalchi.

The men in this company are better singers than the womer. Pruette was a respectable Duke Alfonso, which part, by the way is one

The last time the drinking song was heard in this city it was sung by Scalchi.

The men in this company are better singers than the women. Pruette was a respectable Duke Alfonso, which part, by the way, is one of the most dramate and admirably conceived characters upon the operatic stage. When played by Galassi or a Faure it is as full of subtle Italian revenge as Browning's portraic of the husband in "My Last Duchess."

Montegriffo's was the Gennare. He sang with power but with little sentiment; his voice is not pleasant, neither is his school an admirable one.

In a word the opera is just as far above the capabilities of the Abbott tronpe as any one of the Wagner trillogy. Lucrezia Borgia is a grand opera and demands great singers. There are many fight operas in which the singers of last evening could appear to advantage, and it is a daring thing for their manager to preduce an opera, and name of which would lead an European intendent to shake his head and shrug his shoulders.

The chorus showed the results of good training, but it displayed on even the most trying occasions an Olympian indifference to all the surroundings and attending circumstances. The orchestra of nine men labored faithfully with a cheap arrangement of the original score.

The audience was much pleased with both

The audience was much pleased with both the singing and acting and gave vent to loud demonstrations of delight.

This afternoon at the matines the opera will be the Carnival of Veuice. This evening Donizetti's Linda of Chamouni.

The Emma Abbott Company in the

Carnival of Venice and Linda.

The Emma Abhott company gave je terday
two operas—Petrella's Carnival of Venice at the matinee and Donizetti's i.inda at the evening performance.

The former of these operas is a pica ing opera buffa written originally for the Neape i-

The former of these operas is a pleading opera buffa written originally for the Neapell-tan stage. The English libretto is from the peu of Mr. Myrou A. Cooney, the editor of the Argus, who is well known thron in ut the land as an account is bed musical critical and clever tran lator of operative tooks, it is no easy tak to adapt the Italian word and in any way accommedate the flexibility of tact wonderful ial unge to the harshness and stiffness of our own tongue; but Mr. Cooney has done an admirable piece of wirk. The operaliself does not call for particular attention. It is one of the most popular works of a composer who had some natural gifts and enjoyed during his life great popularity; but his studies wore of the light taken and, indeed, in the zenth of his local fame he was unable to press the competitive eximination necessary to secure a vacant profesor's chair in the Conservatory at Nagle. It was not given as a whole by the Abbett company, and there were not only or islons, there were also interpolations.

The audience at the performance of Linda was not very large, and owing no deub to the attractions elsewhere; but it was as dmonstrative as ever, moved to applause and even to tears. Miss Abbott played the part of the sad y wronged peasant girl just as the played Linerzia, Martha and Abin; that is to say she was always Miss Abbott. Some numbers she sang well; there was esso is find of the sad y wronged peasant girl just as the played Linerzia, Martha and Abin; that is to say she was always Miss Abbott. Some numbers she sang well; there was esso is find farmatic business is always the same, no matter whether she be a peasant or a curent bits of the scenery; for instance, in the first act with the legend "Miss Abbott is Inlower" in this cond act "Miss Abbott is Inlower" in the second compone a blasted heath. This would be very grateful to the audience and it would not materially

ses.

Mr. Prnette took satisfactorily the trying part of the father, and Signor Michelera pleased the audience with the interpolated and familiar song by Ascher. The chorus was very good and went even so far as to show signs of life at the departure and return of Linda.

inda. The innsic of Donizetti was improved upon the introduction of "Home Skeet Home"

The immsic of Donizetti was improved upon by the introduction of "Home Sweet Home" as a findie. The house was still; the women it not attempt to conceal their emotion and even strong men were moved to tears; for other particulars see the advertisements and advance circulars of the Abbott company.

This company has many points of meril. Its soloists are conscientious singers and one or two of them of more than average meril. The chorus is vocally a strong one and it has been well trained. The crehestra is not as large or well balanced as it should be. The management gives people a chance to hear metodious operas, very respectably given at a low price.

melodious operas, very respectably given at a low price.

But it is a pity that there should always be an element of elap-trap and Baraumian associated with the name of Miss Abbott. What she might have been as a singer is an interesting question. A true artist, however, would not sing "Home, Sweet Home," at the end of Linda. Not that the song in liself is not good of its kind and endeared to every one by many associations. In its place it is good; but in Linda it is out of place and out of keeping. An opera should be given as it is written; and a true artist has some regard for the composer's ideas and his work an does not always sing with one eye on the audience and the other on a pocketbook.

In yesterday's notice of Lnerezia Borgia, the names Pasta and Alboni shou d have appeared instead of Patti and Albani.

The opera to-night is Marchetti's Ray Blas.

The Emma Abbott Company in Marchetti's Ruy Blas

Filippo Marchettl has written several operas but only one has had real success and is Ruy Blas which was first brought out at Milan in 1869. He wrote one founded upon the tragedy of Remeo and Juliet which was speedily lost sight of after the appearance above the operatic horizon of Gouned's work of the same name, and his later compositions are of but little worth. He is, then, a man of tone opera, a single-speech Hamilton among composers

of the same name, and his later compositions are of but little worth. He is, then, a man of one opera, a single-speech Hamilton among composers.

This opera of Ruy Bias, which, by the way, follows closely Victor Hugo's play, is of remarkable beau'y. It is not an "Intellectual opera:" it is full of absolute melody, the bete noir of the Wagnerites; the intramentation is simple and merely an accompaniment. In his melody Marchetti belongs more to the school of Bellini than Verdi, and his muste is sensuous and sweet, well suited to the sal story of the love of the lackey.

The Abbott company appeared to advantage in this work, and Miss Abbott and Miss Annandale and Messrs. Pruette and Michelena received well earned applance.

Now that the engagement of this company is finished, there are two or three things to be said; and first it is remarkable how the chief sirgs preserve comparatively the freshness of their voices, although they sing six nights out of the week during the season; and their season lasts thirty-five weeks.

Again, it is seldom that the people of a city have the opportunity of hearing so much good music respectably done at a reasonable price.

And however one may regret that Miss Abbott at times caters to the public at the expense of her art, it is well to remember that her company is nearly the only one which to day gives legitimate opera in English with any success, and that if her company were disbanded nothing would be effered to the public in the line of opera except wretched translations and burlesque of light foreign operettas and plays abounding in variety business, which, forsooth, are diguified with the name of "opera." For this musicians should be thankful; but it does not therefore necessarily follow that Miss Abbott is a great singer or a great actress, although her many enthusiastic and well meaning admirers claim that she excels in each department of her art, and grow unpleasantly red in the face if they are contradicted.

THE SCHUBERT CONCERT

Friday Evening-A Brilliant Ending to a Hard Year's Work,

Not the least interesting feature of the fourth concert of the Schubert club was the audience which listened and applauded. In was not only a large one (the Leland, in fact, was packed from pit to gallery), but it was an nnusnally catholic one, truly representative of Albany. The applause was hearty and, to a musician, curlously distributed. For instance, the finest work of the club was seen in Kalliwoda's "Libera." The composition in itself is of great dignity and beauty, pregnant with the dread suggestions of the text. The club sar git with a full appreciation: the attack was firm, the forte passages full and resonant, the punissimos delicate and correct in intenation. It was a bit of work by which the Schuberts' should be willing to be judged by musicians. And yet the audience received it with coldness. Why? The fact that the words were Latin had nothing to do with it, for, as has been often observed, people often repturonsly appland what they do not understand. The people did not cate for it: that is all. So, too, with the dramatic setting of the "Hostess Daughten" by Henry Smart, where the composer has treated portions of the poem in the spirit of an orchestral writer, yet with proper regard for the capabilities of the voice; perhaps the character of the piece was all the to somber. There was no clap-trap about it, no "catching" qualities, but it is one of the most beautiful members in the repertoire of the Schuberts and it was sung with expression.

The pretty little trifles by Arthur W. Thayer, "The Nun" and "Courtship" met with instant approval, and the audence insisted upon hearing the latter a second time. Tho same was the case with a number by Weln zierl where the solos were taken by Mesrs. Lundberg and Parkhurst, although in the impassioned the dream of the lepato.

The dainty "To Night" by Won Weber was written by nim to test the capabilities of the chorns at the Vicuna Opera house, and it gave an opportunity of secing the improvement made by the first ba'sses in phracing and in the use of the lepato.

The cloub was assisted by Signor Italo Campaini, who was greated with unbonned enthusiasm. Evidently pleased with his reception he goodreaticed years give numbers in stead of the three set dawn for bim. His exquisite nnusually catholic one, truly representative of Albany. The applause was hearty and, to a musician, curlously distributed. For in-

duced to believe that the Germans were really singers.

And in Sig. Gore, Campaulti had a sympathetic accompanist: and your accompanist is as rare a hird as your tenor. Nothing was obtusive in his accompaniments; nothing was flighted; one pirit moved both singer and planist.

The concert was cut at a very reasonable hour, which has not been the lute in the history of the club. Nearly all concerts are too lorg, and this is a great mistake. The ear can only receive musical impressions for a certain time. An hour and a half of music is long enough.

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PARKHURST MEMORIAL.

The Concert Last Night at the Rink Attended by a Large Audience.

There are Albanians who have asked, "Why this hne and cry over a monument for John G. Parkhurst? Was he a great composer? Was he a great singer or planist? Was he deeply versed in the theory or literature of music? Had he a reputation, a name outside

of this city? If none of these questions can be answered with a 'yes,' why should a self-appointed committee ak us to buy tickets for a concert given for the purpose of raising money for a suitable monument?"

It is true that Mr. Parkhurst was neither a composer nor a distinguished artist; nor had he enjoyed the advantages of a sound and thorough musical education. Few were his opportunities in early life, but he had made the most of them, and by force of musical instinct and strong musical common sense, he often achieved greater results in his work than they who had studied and gone farther in theory than in practice. Indeed this same common sense and a magnetism which compelled obedience when he was the leader of many voices were the chief elements of his musical equipment, though to them must be added natural good taste, untiling industry, a perseverace in overconing obstacles which would have frightened one of weaker will and nerve, and an unselfish devotion and consecration to his work both res a singing-teacher and conductor. Nor must a keen sense of himor and a nuiselfish devotion and consecration to his work both res a singing-teacher and conductor. Nor must a keen sense of himor and a nuiselfish devotion and consecration to his work yankes wit be forgotten, which lightened the inevitable drudgery of his professional life and the physical sufferings from which death at last gave him a happy release. And this love of humor was so marked in him that if it be permitted the silent majority whom he lately joined, to watch the actions of those left behind, he would be the first to laugh at the deliciously grotesque idea which led the committee to put upon the program of a concert given in memory of a dead musician two chors ses with the respective titles of "Take Him to Death"

But it was not even as an acknowledgment of these qualities that the concert of last evening had its real significance, admirable and necessary as these qualities are to a successful leader of singers. The people who music in this city

MUSICAL CRITICISM.—X.

Piano Teachers-in Bulk.

Two weeks ago I speke about the piano and piano players. In this article I propose to speak a few words about that class of unfortunates knowr as piano teachers; a class that is naturally as old as the keyed instrument itself; and of late it has multiplied as the stars of the heaven, and as the sand which is upon the sea shore. The great strides made in the mannfacture of pianos and the comparative cheapness with which these instruments of torture can be obtained by even the most unmusical, have necessitated, by the laws of political economy, a supply of teachers equal to the demand, and competition has lowered the price of lessons. In New England, harp-sichords and spinets were in use during the latter part of the last century, and from advertisements printed in the journals of those days, we can form an idea of the comparative expense of lessons.

of those days, we can form an idea of the comparative expense of lessons.

For instance, Doctor Sam'l Blyth of Salem, in 1805 asked for "elementary instructions on the Piano Forte and Guitar," three-quarters of a dollar a lesson for the former, half a dollar for the latter. Mr. J. H. Smith, of Portsmouth, was an "organist and Professor of Music," and if his advertisment printed in 1798 can be believed, he taught "the pianoforte, harpsichord, spinet, singing, the violin, tenor, bass violin and flute;" that was all. He knew his public as well as any "professor" of modern times, for he says: "Mr. Smith has taught in the first families and young ladies' boarding schools in the United States and Europe. He begs leave to observe that when parents send their daughters to boarding schools, either in Boston or New York, they pay four dollars entrance and four shillings a lesson. His terms will be two dollars entrance and, two shillings six a lesson. He tunes instruments for two dollars." When one remembers the purchasing power of a dollar in those days and that a New England remembers the purchasing power of a dollar in those days and that a New England shilling was equivalent to one-sixth of a dollar, it will be seen that instruction was by no means within the reach of every

one.

Nor were imported pianos cheap. Upright cabinet pianofortes brought from two to five hundred dollars. Another, "brassmounted" was offered at \$750. Two from Vienna, horizontal grands, provided with six pedals, "making a variety of tones, consisting of the harp, spinnet, bassoon, Drum and Bell stops," were offered very low for eash in 1817, but no price is named. (A plano of this description can now be seen by those interested in old instruments, at Geological Hall, where it has been put for safe keeping). These pianos were imported; the first upright piano made in Boston was about the year 1813, and the first American spinnet is said to have been made by John Harris, of Boston, in 1769. This instrument was still in existence in Newport, R. I., in 1877.

To go back to piano teachers. As has been said, the prices were by no means reasonable. P. A. Van Hagen, Ir. in

To go back to piano teachers. As has been said, the prices were by no means reasonable. P. A. Van Hagen, Jr., in 1800, at Salem, received for each pupil five dollars entrance fee, and six dollars for eight lessons, and Mrs. Van Hagan, who, according to her advertisement, had been "fortnnate in the progress of her pupils in the first families in Enrope and New York," asked for singing lessons the same entrance fee and eight dollars for every eight lessons. Without referring to other advertisements, many of which are curious in the extreme, it will be seen that: First, instruction was not so common or so cheap as at present, and, second, that the same delicious snobbery about "first families" was to be met with then as now. It might be interesting to ask what many of the descendants of those first families are doing in these days; and where, on where were the energy of many of one are doing in these days; and where, oh where, were the anecstors of many of our first families of to-day. But this is a dangerous subject, not to be investigated too closely.

ter than this; for piano playing was not to be heard in every house. Brissot de Warville, who voted against the execution of Louis XVI. and was therefore beheaded, visited Boston in 1788, and wrote as follows: "In some houses you hear the forte piano. This art, it is true, is still in its infancy; but the young novices who exercise it are so gentle, so complaisant, and so modest, that the prond perfection of art gives no pleasure equal to what they afford. God grant that the Bostonian women may never, like those of France, acquire the malady of perfection in this art! It is never attained but at the expense of the domestic virtues." What would Brissot have said liad he lived In these days of arrogant ignorance and wide-spread klimper-klamper up and down the keys of the meaning instrument.

To-day teachers are to be met on every corner, in every block. Wise parents have given ont that any one is good enough to teach a child the rudiments, and therefore they add to the pleasure of having a cheappiano for the beginner, a cheap teacher, who will teach the girl or boy the scales and a few exercises and "pieces." This teacher is generally a woman. She can not play at all, but "she knows enough to teach." What induces such a one to take up this tolisome life? The loss of a lover, a desire to gain pin-money that she may dress better, the possible thought that it is an easier life than to work in a shop or learn the use of the type-writer, real poverty, a wish to do something—a hundred and one reasons. Causes which in the lattime they called lack of money—it is an incomparable grief, yet, notwithstanding, he had threeseore and three tricks to come by it at his need, of which the most honorable and most ordinary was in manner of thieving." Had he lived in these days, he would have been a piano teacher.

I do not speak of the few-conscientions women or men who really know something and as a rule, struggle dismally and sometimes starve. They are among the martyrs of this world. I speak of the ignorabl, the lacy not have be

A common type is the young lady 'in reduced circumstances," who was sent in her youth to a fashiomable boarding school where she took lessons of a "Profe or She had studie levertises by the hundred and played them all alike. She played Chopin as she had been taught, with great expression, i.e. two measures fat, the one slow; their reverse the action. All she knew of the n.e. of lond pedal wan that it made the tone londer! She had been told never to use the soft pedal, that it was only a freak of the plano maker to put it there, and that besides a plano with one pedal would not look so well in a parlor; so two, as it were, balanced it and gave a more harmonious effect. When graduation day came, dressed in white, she played from a concerto a movement which she had practiced for nearly a year. She played it about one half as fast as the composer intended, and when she came to a difficult passage, the orchestra kindly drowned her. She always speaks of this day, and says. "I did splendidly and whoth bit nervous." She criticizes freely such players as Rubinstein, Rummel and others, and in her heart prefers her own teneler. Well, her father fails or steals, and if there is no convenient train for Canada, goes to prison or blows out his brains. The family is without money. The young lady at once takes pupils bolstered up by a letter from the Principal of the school and the "Professor of Music," sympathizing friends send their children to her. She charges a good round price. She make money. And how do her pupils play? They play like little pips; with an onclean, sloppy touch, with a brutal ir, norance of everything pertaining to min if, and a profound misconception of the idea of the composer. This species of teacher often marries and redeems her sites by making a worthy wife and mother. And she plays only for her husband, poor non. Another teacher has provided herelf with a method and she religiously puts the paping faithfully labors away and when the last page of the method has been pounled ont, the parents and teache

ealled difficulty are old friends and easily conquered.

Another type is the teacher who give nothing but pieces, and what pieces' "Gems from Erminic." "Moonlight on the Hudson," "The Hit-Em up again Galop." "The Mullein Stalk Waltz." Teachers of this species are usually successful, or large yet have escaped the penitentiary.

There are teachers who give their pupil "really good" music, "classical" mai and after the second year give them the Sonata Pathetique; but the child cam thay an even scale, or strike or reless property a full chord. That makes no difference, however.

play an even scale, or strike of text crity a full chord. That makes no differ ence, however.

And so the line could be stretched out to the crack of doom. And what are the results. Money and time wasted taste interly ruined, and music degraded.

An organist told me the other day that he had oceasion to examine about thirty people for positions in a choir. They had all taken singing lessons and nearly tally played the piano. About three could it in what key the selections pur before them were written; a few could read the masic which was by no nears hard, but they read it without the slighted attention to the marks of expression; very fawhed a accurate car, and only one had an idea as to the harmonic character of the simplest chords, the value of dotted notes, or the tempo in which a piece should be taken. There is the matter in a nutshell. And these people all had taken lessons and expected to earn money by singing.

wean oneself from long established, deeply rooted and habitual faults!"

The genus Piano teacher contains many species, and some day a lover and investigator of the morbid will arrange and classify in a spirit of love, as Thackeray lingered fondly over his collection of Snobs, continually adding to it.

But a father may say, "Mr. or Miss So and So is poor and industrious, and I dislike to change." Would this same man retain in his office an incompetent bookkeeper, or auf juefficient salesman in his shop? Or he may say, "I know that is a good teacher but he charges too much." Then he should carefully consider whether his daughter or son has talent; if so, the good teacher is cheaper in the end. And it is not always the one who receives the highest price and enjoys the greatest reputation that is the best teacher. Rubinstein's master was an obscure man.

The fact is that as said two weeks ago, it would be better for all concerned if at least seven out of ten who now take piano less-

seven out of ten who now take piano lessons should stop at once. Music is with ns
uo longer an art, it is a trade. Only there
is a difference. A mechanic does not succeed unless his work is worthy and will cudure. A man cannot be a good engraver
or a good sign painter unless he has natural
(unalifications such as a keep eye and une or a good sign painter unless he has natural qualifications, such as a keen cye and cunning hand But in music auy one can teach, provided he or she has nerve enough to stand the pounding of the pupil; that is the only necessary element of a "snecessful" piano teacher. Art is no donger for the few, it is the right and the property of the many. We can all paint even if the result be nothing but a decorated plate. We can all play the piano. We can all teach it too, provided we find nothing better to do. For as we Americans have outstripped all nations in national progress, why should we not in art.

HENRY WEIS.

THEODORE THOMAS.

Grand Concert at the Rink-A Rich Musical Treat.

The people of Albany will go in crowds to circus or negro minstrel show. Under great pressure they will appear at a concert given by "local talent," and will applaud rapslings, no matter how atrociously out of tune slings, no matter how atrociously out of tune slings, no matter how atrociously out of tune she may be, provided she is a "home singer." But they can not be induced to listen to the superb orchestra of Thecdoro Thomas. Whatever may be the attractions of the program, whoever may appear as soloist, the hall is never well filled, and last right was not an exception to the rule. Of course there are a dozen reasons effered for this neglect, such as "it was too hot," "several prominent society people were out of town," "it was too late in the season," "it rained," etc. The real reason for the seanty sudience, so out of proportion with the musical treat offered, is that the Albanians are not at heart a musical people. And Theoders Thomas knows it.

Yet some one may say: What! we are not a musical people? Have we not lately had two or three fine concerts, and were they not liberally patronized? Yes, it is true that by a great beating of drums and blowing of horns for weeks before, a large andlence listened to extracts from an Oratorio; but that proves nothing. This is a city of 100,000 inhabitents: In any New England or western town of 15,000, the hall is packed when Theodore Thomas gives a concert, and the people are only too glad to pay the sun demanded. But we live in Albany, a fine, old Dutch town famous for ale and a state capital and built upon a bank of the Hudson river.

And the se-callei Academy of Music is ledeed a wretched rives for a called on the se-called academy of Music is turously a singer no matter how badly she slngs, no matter how atrociously out of tune

Dutch town famous for ale and a state capitol and built upon a bank of the Hudson river.

And the sc-callel Academy of Music is indeed a wretched place for such a concert. How could any grand effects be procured with an orchestra cooped in, as it was last night. And yet, in silite of all the discouraging circumstances, the concert was a rich treat to all present. The Pas'oral Symptony was accompanied by the sterm which raged often without regard to the dramatic fitness; but the reading of Mr. Thomas and its interpretation were alike delightful. Perhaps the most interesting number in some respects was the Serenade by Volkmann, the composer of Vienna, who died half-starved and neglected. Its dainty views and the walt, with its haunting motive, irresistible as the song which upset the inhabitants of Abdera for so long a time, show a lighter side of the composer's nature than his other works given in concerts. Miss Emma Juch received hearty applanse, as did Victor Herbert, an Irishman, who came lately from Stnttgart to this conntry.

To no man does music in America owe so heavy a debt of gratitude as to Theodore Thomss. He has given his life to the introducing of great orchestral works to our people. He has steadily worked to raise the musical taste, and in the face of many disconragements. But strange gods have arisen and a people that knows not Joseph. Mr. Geriche, of Boston, is an admirable conductor, a painstaking drillmaster, a man never to be mentioned save with the nimost respect, Mr. Seidl, of New York, shakes his long and carefully disarranged hair and induces the unreflecting to believe that he was a conductor of the first rank in Germany; and to confirm this idea he maltreats noor Becthoven and lays volent hands upon Wagner. But as in Paris, where one hears orchestral playing in its perfection, there is but one Lamcureux, so in America there is but one Lamcureux, so in America there is but one Lamcureux, so the America there is but one Theodore Themas. Such meu are inspired conductors. The others are lab

MUSICAL CRITICISM.—XI.

A Musical Medley.

The concert given by Theodore Thomas Wednesday night has given rise to much discussion, and the different opinions ex pressed as to its merits throw a curious light upon Albany audiences and Albany

In the first place many complain of the shortuess of the program. Now this concert began at about eight o'clock and lasted until ten: it was nearly two hours long. It is a fact that after a certain length of time the car will not receive any musical impressions. It is tired, it is uuable to distinguish. Just as he who runs through a picture gallery after an hour or so is unable to appreciate good drawing or brilliant coloring. But the average American audience, particularly the average Albanian audience, demands that an entertainment should last from two hours and a half to three hours. The reasons for this singular desire are not easily found out. Pessibly after ten o'clock music acts upon an Albanian's system as a mild uarcotic; possibly many a husband wishes to prolong the enforced truce and dreads the return home and the hostilities sure to be resumed: or it may be that the people simply wish to get as much as they can for their money, lineal descendants of the horse leech of Solomon; "the horse leech hath two daughters, crying, give, give."

One gentleman told me that "the program was a rotten one," and that "the orchestra did not play well." He scorned banian audience, demands that an enter-

One gentleman told me that "the program was a rotten one," and that "the orehestra did not play well." He scorned to go into details but coutented himself with the above laconic criticism. He is not a musician; he does not know the difference between a bassoou and a clarionet, but that makes no difference. He "knows what he he likes." He has the most profound contempt for any one who follows music as a profession. Nor does he see any need for a conductor who "simply stands np and makes motions with a stick. Why, they could play just as well without him." Is this gentleman an isolated case? Oh, no. His name is Legion and he is to be found

they could play just as well without him." Is this gentleman an isolated case? Oh, no. His name is Legion and he is to be found among our leading citizens.

It seems to me that the critics in their notices overlooked one or two things worthy of note. For instance there was that exquisite orchestral accompaniment to Schnbert's "Gretchen," the work of Liszt if I am not mistaken. Miss Juck did not do justice to the song itself Her voice, metallic and hard, is not fit to express such sensnous memories and present despair.

It is curious that Theodore Thomas gives such prominence to Mr. Victor Herbert, the violincello player. Herbert, as was stated in the Express, is an Irishmau, who for a long time was in the court orchestra at Stuttgart. He is, truly, not without talent, but he plays in the German school, with a stiff arm, the most fatal fault possible to a player of string instruments. The opening movement of the Golterinnan concerto, a well-worn selection by the way, was played smoothly, enough but there

opening inovement of the Golterinnan concerto, a well-worn selection by the way, was played smoothly enough, but there was no restrained passion, no true cantabile. He played with a stiff arm.

That same evening, at the house of a well-known lover of mnsic, who shows his love for this art not by empty words but by practical deeds, such as individual giving up of money, (and uot for his own glory but for the sake of encouraging orchestral music in this city), I had the pleasure of hearing Mr. Hartdegen, who had played the 'cello the night before in Troy. Comparisous are truly odions; and so here, I do not compare the two gentlemen; I simply say that leaving ont of the question the strongly marked musical and sympathetic nature of Mr. Hartdegen, the superiority of the Belgian school was seen at once; for Mr. Hartdegen was a pupil of the great Servais.

I have received a letter in which the writer takes exception to my remarks in Thinsday's Express as to the lack of true musical interest in this city; but with all due respect to the anonymous author of it, it is a subject of but little interest to many. The fact remains that we are comparatively shnt out from the musical world. Once in a while, by great effort and hard pulling, we are permitted to hear a few numbers of some well-worn oratorio, with sadly incomplete orchestra. For instance, though the orchestra in the late concert for the Parkhurst Memorial did surprisingly good work, the circumstanees being taken into consideration, yet it was sadly incomplete, not answering at all to the requirements of Mendelssohn's score. The giving of an oratorio with an incomplete orchestra and directing it from a piano-score, does not reflect musically great credit upon this city, even though the choruses roar lustily at the expense of all musical expression. Nor is this clinging desperately to such works as St. Paul and the Messiah, a healthy symptom of our body musical. There are a few other works of similar character in musical literature, even if some of our old musical pillars have never heard of them. Indeed, this constant revival of a few choruses suggests to a thoughtful person the idea that possibly many of the oratorio chorus are unable to learn anything new or at least are too lazy to take up a work with which they are unacquainted. These noisy shrieks of joy over the fact that Albanians have again been permitted to hear 'Happy and blest' and ''Stene him to death" are a curious exhibition of the true condition of music in this city.

And yet a few numbers of that same "St. Paul" gave us an opportunity of hearing Mr. Edward Bowditch at his best. I know of no oue in this city, man or woman, who could show upon a similar occasion such exquisite musical taste and earefully considered, intelligent phrasing as was seen through the entire work of Mr. Bowditch that evening. I will gostill further: I know of few tenors

Stephen. I am not speaking now of range of voice or tenor or baritone qualities: I speak simply of the crowning glory of the singing of Mr. Bowditch: artistic, sympathetic simplicity in phrasing of recitative.

sympathetic simplicity in phrasing citative.

No. If we are to have oratorio in this city, let us give it a proper dress, and with the dignity becoming it. Let it be given with a full and complete orchestra. Let the soloists be worthy of the solos. And instead of working spasmodically for a few weeks over a familiar composition, giving it in an imperfect manner, and then, after a protracted session of a mutual admiration society, sitting down and restance of the soloists of the soloists of the soloists of the soloists. then, after a protracted session of a mutual admiration society, sitting down and resting for a year or so, let us have a permanent, abiding organization, not eschewing the grand works of dead masters, but interested also in the works of the living.

An instance of the musical spirit of Albany was the loud cry raised by many against the hiring of a drum corps from out of town to furnish the music for Company A.'s parade. On every corner was heard the remark: "That is just like Albany. The idea of going out of town to get a band!" And the band itself was condemned before it was heard. Ridiculous stories were circulated about the cost involved.

involved.

Now in the first place Company A had a perfect right to do in the matter as they saw fit. In the next place there is no good band in this city. Again, Company A secured one of the most deservedly famous organizations in the United States. And anyone who marched in the ranks last

Thursday will bear testimony to the precision and spirit of that drum corps. But of course they who stood on the street corner know better and are loud in their cries of "Twas no good."

I see that the newspapers are beginning to puff Fraulein Malten who has been engaged for the uext season of Germau Cacophony at the Metropolitan Opera house. This is uothing uew however, as some time ago a hysterical Wagnerite wrote a sketch of her for either "Harper's" or "The Century." I have heard Fraulein Malten perhaps thirty or forty times both at Dresden and Bayreuth, and I am sure she will please all true lovers of Germau opera; for she has a coarse, metallic, thoroughly unpleasant voice, over which she has no control. She can only sing in forte passages, and her singing them degenerates into a howl. She has uo idea of the piano or mezzo forte. Her voice is as coarse as her face and as diflicult to manage as her limbs. At her best she gives a striking imitation of a chromatic steam. coarse as her face and as difficult to manage as her limbs. At her best she gives a striking imitatiou of a chromatic steam whistle. She cannot attack a note, hold it and press it, and release it without dropping a quarter or a half tone. She can not sing an even seale. Her idea of inteuse dramatic actiou is to suddeuly let down her hair and extend her legs and arms like a semaphore in distress. And for all these reasons I have not the slightest doubt but that she will be a great favorite with the New York critics and theater-goers; I mean, of the Wagner persuasion.

suasion.

I had the pleasure of seeing her at the dinner table when she sang in Bayreuth; and I shall never forget her. She had the seat of honor at the table d'hote. After she had sucked the soup from her spoon with evident relish, she attacked the juiceless beef which follows the soup in the orthodox German dinner, beef which we should hesitate to give to a favorite dog. The knife-play of Frl. Malten surpassed that of any Indian juggler I have yet had the pleasure of seeing. Nor did she disdain to raise cabbage to her mouth by the same deadly weapon.

And yet American women have told me that Frl. Malten is the most graceful creature they have seen. There must be something in the German air which takes away common seuse and destroys the critical faculty. German geese appear to American eyes like true swans.

For some years before his death Franz Liszt was surrounded at Weimar by swarms of American enthusiasts. No one disputes the fact that Liszt was a remarkable composer and a highly-gifted man; and it is true that among his slavish American admirers were a few of talent. But the rank and file were mere flatterers, eager to bolster up their meager ability by But the rauk and file were mere flatterers, eager to bolster up their meager ability by a word from Liszt extorted in any manuer. Girls who at home would shudder at accidental bodily contact with a mau and would be offended at the mention of the word "leg," threw themselves upon the neck of this old man and kissed him at first sight. His house in Weimar was simply a musico-platouic harem. Young man who should have had stiffer knees, called him "Master" and literally kissed his boots. Catulle Mendes in his uovel "Le roi vierge," (a book prohibited in Germany whereiu he curiously enough foretells the tragic death (a book prohibited in Germany wherein he curiously enough foretells the tragic death of the late King Louis of Bavaria, has devoted a chapter to Listz and his American and German girl admirers, not one line of which is overdrawn, painful as must the reading of it be to every true American. The old man was in his dotage; for years he had not given a lesson; and yet within The old man was in his dotage; for years he had uot given a lessou; and yet within the last six years, Americau pupils have returned in swarms, who advertise themselves as pupils of Liszt. And the magazines and journals have published grotesque and false accounts of "Musical Life at Weimar" in which the "Master" is extolled that the pupil may trade upon his self-imposed and slight acquaintance with the man, who according to the bitter words of "Isaac Moses Hersch," "became religious in his old age just as other famous gallauts, and even became an Abbe and wore a robe; and he would even now preach the gospel to the blacks in Africa, provided white ladies and gentlemen of the upper circles, with white kid gloves, stood about as on-lookers and hearers."

A breath of this same German air has reached New York, which ignorant of the old masters, listens eagerly to the new proplets. In this of itself there would be no harm, provided we were allowed to hear anything else but the new; if the new doctrines were not remorselessly crammed down our throats. We say, we do not deny that your man Wagner is great; but let us hear something else once in a while; there are others; he himself said that his Nibelungen should only be heard once a year; yet you insist upon giving it continually. I lately saw a Vienna newspaper, with the repertoire for eight days of the Court opera, the first opera of Germany to-day. Out of the eight representations to be given that following week, only one was by Waguer and that was Lohengrin; the other operas were by Frenchuen and Italians.

With our usual exaggeration and ignorance, we have overdone the matter We are more German than the Germans.

HENRY WEISS.

HENRY WEISS.

MUSICAL CRITICISM.—XII.

A Letter of Advice to a Young Musician.

Dear Thomas: In your last letter you

asked me "where is the best place in Germauy to study musie," and "who is the best teacher." I see from these and other ques tions that you are now seeking advice which you will in all probability disregard, and if you follow it you will without doubt afterwards curse the giver. You say you are going to Germany to "complete your musical educatiou;" are you sure that the proper foundations have been laid? You say you have decided to give your whole attention to music and intend to live in Germany "for one whole year;" and then upon your return you will startle the musical world of America.

You are not coutent with the trade of your houest father but feel yourself above it. You feel sure you have "the artistic temperameut," and because you cau play temperament," and because you can play the piano in a creditable manuer and fillout a figured bass, you think yourself warranted to go to the expeuse of studying in Europe, and, callow youth, you think you can accomplish much in one year. It would be better for you and your people, were you to stick to the shop and look upon music as a pastime and uot as a profession; but the curse of modern American life has come upon you and you wish to life has come upou you and you wish to join the ranks of the mistaken and self deceived. Since you are firm in your pur-

join the ranks of the mistaken and self deceived. Since you are firm in your purpose, I shall not argue the question with you. I shall help you as best I cau.

Iu commou with the unajority of ignorant and well-meaning lovers of music you regard Germany as the Meeca of studeuts, and the idea of going to Brussels or Paris has never entered your head. You have made up your mind to go to the land of sauer-kraut and beer, so go there in

and the idea of going to Brussels or Paris has never entered your head. You have made up your mind to go to the land of sauer-kraut and beer, so go there in Heaven's uame. It matters nothing to you uow that the student in Germany is miserably fed upon veal, calf's lungs, calf's head, cabbage, eggs imported from Italy, raw ham, and swestmeass but you will return from there without your stomachs; there may be a trace of that organ, as the chemists say, but as a complete working machine it will be known to you no longer. However, if you can stand it, I can; and dyspepsia sometimes acts as a potent stimulant to the brain, inciting the performer to the revelation of deep-seated emotions.

Do you think that all foreign teachers are competent and honest? You give me that impression; and you are nervous about getting instruction from Herr A or Herr B; and you say 'Do you think he would take me?' Why of course he will, provided you pay him Men are susceptible to money and flattery even in Germany. Just tell the teacher you go to, that you have traveled five thousand mil s to see him (a mile or two more or less will not hurt), and then shake some pieces of coin under his-ness and he will jump and prance like a young colt. Incapable, and pretending teachers are to be found even in Germany, where musical knowledge is more willely diffused than probably in any other country. This is a world of humbug and pretence, and if you and over there in Prussia or Saxony some gentleman with greasy, long lair, his coat mottied with the droppings from many soup-spoors, and a breath like a exposidan, he is not necessarily a graat teacher, in fact he is not necessarily a graat teacher, in fact he is not necessarily a graat teacher, in fact he is not necessarily a graat teacher, in fact he is not necessarily a graat teacher, in fact he is not necessarily a graat teacher, in fact he is not necessarily a graat teacher, in fact he is not necessarily a graat teacher, in fact he is not necessarily a graat teacher, in fact he is not necessarily

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Lebert took the eredit. Stark had the experience and Lebert took the money. They are both dead. Peace to their ashes! And the Stuttgart Conservatory is their tomb. Their method has ruined more than it has made; to-day in Germany it is without abiding influence in the history of piano playing; and even the head piano teacher at the Stuttgart Conservatory itself, Herr Pruckner, never learned it and does not teach it. One branch of music, theory, is well and thoroughly taught there and the advantages for studying the organ are greater than in any other German city I know. On the other hand the Gewandhaus concerts at Leipsic are superior to the orchestran concerts at Stuttgart. But I remark again that at Berlin and Vienna every instrument is better played and better taught with the exception of the organ, than at either of these towns once of such wide-spread fame.

In the cities of Dresden and Munich there are fine opportunities of hearing the opera and there are very good schools. If you had decided talent for composition I should at once advice you to put yourself under the tuition of Josef Rheinberger at Muni h. There can also much be learned in Frankfort and Cologne, but since you have so short a time go at once to Berlin or Vienna where you will hear more music in a week than in the other cities in a month. The Vieuna opera is far superior to that at Berlin, which city in turn has other adventages over Vienna.

And now do you ask whether it is better to go into antiste-school or to take private lessons? This is a hard question to answer, just as it is difficult to say who is the best teacher. My own experience leads me to think that if yon go to Europe comparatively young and with plenty of time at your disposal, a first-class music school has its advantages; but in your case, as you make a short stay, by all means take only private lessons and go to the best teachers, no matter what it may cost. You will thus have during your lesson the undivided attention of your instructor; you will become better acquainted with him: he will tell you more. After all it is not so much what you do while actually taking lessons; it is what you do afterwards with what you have learned. For you first really study when having left your teacher you think for yourself, adopting this idea and discarding that. As to who is the best teacher, that momentous question I shall not attempt to decide; each schelar finds difficulties in his path peculiar to himself, arising from the shape of his hand, natural constitution, degree of intelligence, and manner in which he has been taught. In each of the two And now do you ask whether it is better go into anti-c-school or to take private

mentous question I shall not attempt to decide; each schelar finds difficulties in his path peculiar to himself, arising from the shape of his hand, natural constitution, degree of intelligence, and manner in which he has been taught. In each of the two cities above mentioned are from six to a dozen admirable masters. Do not be impressed by a name; avoid, for instance, a teccher like Klindworth of Be, in, as you would the pestilence that walketh in darkness. For technique, Raif, Fraz Kullak, I'schoff, are execulent; for brilliancy and tyle such men as Scharwenka, Mozkowski, all living in Berlin. And there are just as many in Vienna where Leschetitzky live, probably the greatest of them all. You will find that each German teacher has some particular hobby or self-invented method of holding the hand, or rules for lepth of stroke, or peculiar way of practicing the scales; and he, as a rule, declares openly and firmly believes they you can never play until you have mastered his "method." The German would not be a Cerman unless he had deeply reflected and evolved some such idea; whether this "mit of his reflections is of practical worth at other question. Nor are the ideas enselves always new or original. Many "be rules Lid down by a popular teacher in Berlin, and given to his pupils with apparent mystery and in the strictest confidence, I have since found in Tuerk's "Prino School," published in 1789. In these method sand in the desire to appear original, alcurd things are gravely taught and patiently studied; the pupil is told that he is a lucky man to be under such instruction and he perseveres at this method, whether it be called the "lifting the fingers," "the dumb thamb," or that greatest of all frauds the "Deppe method." There is no particular nothod invented by any particular teacher which will prove a roval road to glory or in ke music easy. The teacher can give us full hints, correct evilently false positions of the hand and faulty use of the fingers, interpret, educate the pupils taste und broaden his mind ill aid them in modern piano-forte play

will aid them in modern piano-forte playing.

I fear you may have read a book upon music in Germany, by Miss Amy Fay, a book always spoken of by gushing young women as that "delightful book." If you have read it, dismiss its contents from your mind as quickly as you can. It is a mixture of, say three parts gush and one part fulls bood. The Germans have translated it and derive much ammsenent from it. They have never been able to tell whether at was written by a pranist or a professional humarist. Here I know it is looked upon by many as a book of weight, a fifth to a latent if you have it, put it in the are with your copy of "Music and Morals" by the Rev. Mr. Haweis.

I have told you to hear all the music you can, vocal, chamber and orchestral. And yet if you should by chance wish to take a few singing lessons, carefully abstain from hearing a German singer, and take the first convenient train for Italy. Bny a few good books on music, a history of it such as Von Dommer's which only comes down to the death of Beethoven (as the history of this generation can not be the history of this generation can not be critically considered by a contemporary, essays by Hanslick, a few of Wagner's writings, and selections from the many panaphlets constantly appearing upon disputed subjects. German literature is rich in books pertaining to music but d subjects. German literature is rich books pertaining to music, but

avoid many of them, particularly those treating of the metaphysics of music, and all such books as those written by Ludwig Nohl; the majority of biographies, which are padded and verbose, so as to swell ont the size of the volumes and inspire awe for the maker of the book. Mattheson, J. A. Hiller, Jahn, Ambros, Richl, Gnmprecht, Ehlert are writers old and modern, werthy of attention. But always remember that they write from a German stand-point, and keep from being Germanized if possible; for remember once for all that the Germans are not the only musical people in the world. This last century they have reached the high water mark; but the waters are even now receding. Just as once the Netherlanders tanght the Italians, just as the Italians ruled the musical world uutil the birth of Haydn, Mozart and Beethoven, so must the Germans hand over the scepter to some other people. Will it be France? Will it be Russia? Who knows?

You would langh if I said, do not go to Germany at all, but go to Paris, Brussels or St. Petersburgh or Moscow. You have probably been told that the Parisians understand but little of harmony and as pianists belong to what is known as the slap-dash order of artists; that their orchestras play nothing but light music such as ballets and overtures, and that as a people they prefer the circus to any species of musical entertainment.

But before you decide definitely, I wish to write you a few words about the present condition of music in Paris.

Yours truly,

HENRY WEISS. You would langh if I said, do not go to

MUSICAL CRITICISM.—XIII.

Music as it is Taught in Paris.

DEAR THOMAS: There has existed in this country for many years a enrious prejndice against French music, a prejudice conceived in ignorance and fostered by Germanized Americans who have studied only in Germany and know absolutely nothing of the present condition of music in Paris, who judge French organists by Batiste and French composers by Offenbach and Audrar. They will tell you that the pianists and violinists of Paris are brilliant and amnsing tricksters; that harmony and counterpoint are slurred over in the education of a pupil; and they constantly employ two stock phrases in their chatter and abuse, viz: (1) The French strive only for effect, (2.) The French are frivolous. Unfortunately this opinion prevails in America and we soldom hear of our young musicians going to Paris to study their profession. They may pass through that city as they return from Germany, but it is usually in the summer long after the musical season is over; they go to the Grand opera, which is undeniably bad (almost as bad in fact as the Berlin opera); they hear a few ordinary orches tras playing in gardens, and they come home and confidently say, "Oh, there's nothing in Paris, you know; Germany is the only place where you can learn anything."

the only place where you can learn anything."

And now, since you have consulted me as to what you had better do, in the face of this prejudice, I advise you strenuously to spend at least one winter in Paris; for there you will learn more of taste, expression and rhythm from hearing French soloists and the orehestras of Colonne, Lamoureux and the Conservatory than you can in any other cities. Study, if you will, first at Berlin or Vlenna, and then stay as long as you can in Paris.

But first you must throw away some of the ideas that will be pounded into you in Germany. You must discard the idea that music is necessarily music provided it be correctly written; you must not condemn the writer of a cantata or an oratorio because his work may not contain a fugue; you must learn that the enting of a cance shows the artist's skill just as the carving of a colossal statue; you must learn that even if a composition be in a dansemeasure, it is not necessarily frivolous; you must learn that in writing for the voice, the voice should be treated as the human voice and not as an instrument in an orchestra; you must know that what the Germans call "deep and profound" is too often merely stupid; and above all you must learn the great truth forgotten by so many of the modern Germans that music provokes purely physical emotions, and that, to use the words of the immortal Mozart, music must ever sound, and appeal to the ear. This the French musicians as a class have never forgotten. Whatever have been their faults, they have never mixed metaphysics with music nor darkened music by words without knowledge.

The first thing that strikes one coming to Paris after a sojourn in Germany is the taste displayed by the French, and this is seen an every side.

The poorest shop girl presents a more pleasing appearance in the street than any lady of the Berlin court. She may not be pretty, her dress costs but a song, but there is an indefinable something about her make-up, something attracting, yes compelling attention, that is not found in any other city. She is not dressed loudly, she does not wear startling colors; her clothes are adapted to her face and figure, and they fit her. In other words she displays taste. So too with the pretty girls who in the exemerics cut butter with a thread, And, to sing of higher things, this taste is seen in everything; in the proper location of public buildings, in the care taken of shade trees. In the constant beautifying of their city, in the statues and formtains erected, in the glories of their school of art, in the public encouragement and recognition given to all men who create something beautiful whether it comes from work of head or hand.

There has for a long time been discussion as to the proper group or statue to be placed upon the Are de Triomphe, and a few years ago a colossal group by Falguieres was placed in position; but as it was only put there for the purpose of seeing the effect, only a cest was erected, which has since been taken down. I heard, one day, two laborers, working in the street, discuss gravely as to whether the design was worthy of the arch, judging it from an artistic standpoint. Would such a seene be possible in Germany? True, the Germans are sentimental, and they talk much about "beautiful nature;" but nature often means to them nothing more than a walk in the country where the goal is a garden adorned with green tables and benches, where these sensitive souls can commune in quiet, their spirits soothed by unlimited beer and raw ham.

There has for years been a standard of taste in France, modified by the time; bad, as in the days of Louis XIV.; admirabl

nust swear eternal allegiance, and the ex-penses of living will be certainly less than hey are here, even if the prices you re-cive for instruction are less. Take my advice and go home."

And sober and chastened you go back to the city from whence you came. Here at least you can gain a living. What a montrast to your reception in New York. All are so glad to see you. You hear on every side, "So you are going to stay with that's right." Well, after the hurrah is That's right." Well, after the hurrah is cer and the good people are accustomed the sight of your face, and the newspals have chronicled the fact that "Proor Jones" has returned, you begin to little impatient. You have cost your renough money, you must now supyourself. You have not even been d to play in public. You have, indeed exted to some of your intimate friends you should like to give a concert, but hear in reply, "This is no time it. We have had a great deal of Id to play in publie. You have, indeed ested to some of your intimate friends you should like to give a concert, but hear in reply, "This is no time lit. We have had a great deal of it. We have had any more." (This music, by the way, you find, upon diligent inquiry. consisted of a few representations of an operetta given by an amateur company; but to the true Albanian, particularly the Albanian of the self-appointed and self-named "upper classes," music is synonymous with burlesque opera; he knows no other music). You find it even difficult to rent a respectable piano, and even for an ordinary one you pay a stiff price. And the pupils. Where are the pupils who were promised you by their parents and friends? Why, they take lessons of some one else. What do your friends care whether you know more than another teacher who probably owes his knowledge to Richardson's Method. A teacher is a teacher, is he not? Besides you are not even a professor. You have not even a middle name to lengthen out your sign. And you have committed the gravest of all faults viz: you were not not born in England.

And little by little you discover certain facts. You find that the friends who patted you on the back when you went away, uow give you no help, and wonder why you are uot busier. They are surprised when they see you in the street. "What, I thought you had all that you could do. By the way, you ought to hear my little boy play. He has a splendid teacher, Prof. X. Do you know him?" And when you ask where the professor studied, the reply is ready and seornful: "He never studied. He is a genius." You are at last asked to play at a friend's house, but it is only to amuse the company; some talk, others say, "Did you ever hear Mrs. Jiggers play that nocturne," and finally the hostess asks if you would be kind enough to play something light, as the ladies wish to dance the Kentuc

jubitee. You go into a church where you are told the music is fine and the organist an artist of the first rank. The choir is out of tune from the beginning to the end; the accompaniments are not the music of the eomposers, but they are the offspring of the player's heated fancy and his inability to play them as written. Coming out of church you hear on every side, "Beautiful music this morning"; and the dear public is always right.

church you hear on every side, "Beautiful music this morning"; and the dear public is always right.

You find that every musical organization in Albany has to literally struggle for bare existence; and that if it were not for the hard work of a few musicians, singers and lovers of music, there would be no vocal or instrumental society in the city; that the people of Albany have to be taken by the throat and dragged by main force to hear a concert of any merit. You find even among the musicians, half-baked individuals who when such artists as Campanini and Sealchi sing here, can find nothing else to say except to compare them to local tenors and altos! You find the so-called "society" of Albany ready to support a toboggan slide or to give assemblies provided the expense be limited; but they will not encourage either by money or attendance the most praise worthy attempts to put upon a firm footing the Albany Philharmonics. You see all these symptoms of musical ignorance and contempt for music, and you think that what the Baltimore News said of America in general may be applied to albany in particular.

"Mu io is still a shallow and feeble current anot g Ameticals. We are not as yet a musical

This tien is the result of the a oney and time, of the wary hours of driid, ry, of fear and di appointments and renewed courage, all of which I have pointed out to you in former letters. In your own city, surrounded by your own friends and relatives, geady and willing to work, you cannot get a situation, you cannot get a decent incone. You will begin to eavy the workman in the street, the moulder at the iron works, for they at least are employed. This by little your ambitious fade away. I saleave off your daily practice. You have no music.

Don't you daink it would have been better, Thorace, had you stuck to the shop? Perhaps it is not even now too late. This will reach you before the steamer sails. Think it over carefully. By helping your father you will be sure at least of your daily bread; and that is something. And your Albany friends will help you more, for they must wear shoes, but they can get along very comfortably without good music.

Yours truly,

HENRY WEISS.

A SOCIAL FOLLY

A Habit of Treating that Should be Discountenanced.

There is a sore evil which I have seen under the sun, namely, the habit of treating.

By this I do not mean necessarily invita tions given by one man to an old friend or old companions; I speak of the national vice of indiscriminate treating, a vice closely al-lied, indeed a part of the "pernicious habit lied, indeed a part of the "pernicious habit which everybody seems to have adopted here, of making general, indiscriminate and public introduction." To use the words of John Phœnix (the lamented Lieut. Derby), "You meet Brown on Montgomery street. "Good morning, Browu;" 'How are you, Smith?' 'Let me introduce you to Mr. Jones'—and you forthwith shake hands with a seedy individual who has been boring Brown for the previous hour for a small loan—an individual you never saw before, never had the slightest desire to see, and never wish to see again. Being naturally of an arid disposition, and perhaps requiring irrigation at that particular moment, you unguardedly invite Brown, and your new friend, Jones, of course, to step over and imbibe. What is the consequence? The misereant Jones introduces you to fifteen more equally desirable acquaintances, and in two minutes from the first introduction there you are, with seventeen newly formed friends, all of whom 'take sugar in their'n,' at your expense."

more equally desirable acquantances, and may minutes from the first introduction there you are, with seventeen newly formed friends, all of whom "take sugar in their"n, 'at your expense."

Is this description exaggerated a whit? This habit of miscel aneous and indiscriminate invitation leads inevitably to two things: extravagance and drunkenness.

Suppose our friend Peters wishes an honest glass of beer; or that, feeling a little "nervious," he is sure that a bracing cock-tail-or two, possibly three fingers of whiskey, would be of material assistance in fighting the battle of life. I do not here propose to argy, the question as to whether his views art right or to be held up as an example for the young; I merely suggest an hypothetical case. As some of the readers of the Express may know, the price of beer is five cents a glass, and whiskey can be bought for the ridiculously low sum of ten cents. He is thus prepared to spead, say, a dime; and he enters a haunt of sin. What does he fina? Ten or twelve men stranded on the bar; three or four near the cracker dish anxiously awaiting an invitation to drink; another fishing for pickled seallops with a fork which has entered the mouths of the clean and the unclean; and possibly another who is recruiting a thirst by frantie pulls upon a machine for testing bodily strength. If Peters knew what was good for him, he weu'd retreat. As it is, he smiles feebly and exchanges the compliments of the season with the men he knows. Now has he the nerve to ask for his favorite decoction and to drink it alone? If he has, well and good; but nine times out of ten he will either be asked to drink with the crowd or he will stupidly invite some particular man and then say with a glassity air of good-fellowship "Won't your friends have something;" and the result is that eighteen men walk up to the bar with supprising alacrity; even the scallop fisher drops his deadly weapon and demands "the same. In ease he is asked to drink, such is the power of habit and bar-room etiquette" that he in t

Why should the regarders in the paying for what he himself whes to drul, why should a non-sider bimself whes to drul, why should a non-sider bimself whes to drul, why should a non-sider bimself uited if his neighbor says, here, I pay for what the first and you pay for what you end rest, be pose a man has a mobilities one; he wishe a couple of glasses of beer; he can afford to buy them; why if he meets friend in a beer hall, should he buy this one a beer and that one a cigar, and thus spend more money than he can afford. Because it is a stuppd, silly American custom which still prevants in many of our cities.

The greatest beer dinners in the world are the Germans. A body of German students will drink beer for six hours in the most sociable manner. They wall sing, tell stoics and thoroughly enjoy themselves. Each one pays for what he has had; and I have seen

them stare in pity and wonder at some pays for what he has had; and I have seen and thoroughly enjoy themselves. Each one pays for what he has had; and I have seen them stare in pity and wonder at some American who would loudly insist upon paying for a round, nor was the American allowed to introduce a favorite habit of his native land. And so with the French and Italians; they live in cofes and restaurants, but each settles his own score.

A man who, in this city, seeks amusement in a crowd, unless he has a handsome allowance must run into debt. For if he does not keep up his end he is called a lunch fiend, a beat, and the greater number of us are of such a sensitive nature that we prefer to go without articles of necessity or to borrow money than to thus carn the displeasure of those whose opinious are of so much weight. But they say, if a man drinks by himseli, he becomes morose and a cluri. Now friendships formed over the bottle, merely saloon acquaintanceships are of little value, and pouring whiskey down a neighbor's throat is not an indisputable proof that you have a deep and undying interest in his weifare. Besides if you must treat, why not present your friend with a box of collars. It would be more to the purpose.

There are beer saloons in New York whe recertain tables are reserved night after night for journalists, young lawyers and others who are accustomed to meet there for an hour or so. It is the rule, strictly enforced, at these tables that each man must keep his own account. The result is an evening pleasantly spent, at very moderate expense, and without a curious craving for the toothbrush the next morning, and without a tongue like a nutmeg grater. I doubt seriously if such a custom could be introduced in this city.

For in Albany we are slaves to popular feeling to a remarkable degree. We are provincials. I remember some years ago a macame from another city to live here for a year or two. He was unfortunate enough to wear an artlede of clothing new to Albany. He was at once freely called an

Mr. Thomas W. Keene, an actor of some parts, among which must be included a staccato laugh, appeared last night at the Leland to a crowded house. The play was Shakespeare's—Cibber's—Keene's "Richard Third."

Shakespeare's—Cibber's—Keene's "Richard Third."

Such is the mighty power of the dramatist that while there is grave doubt as to whether the hichard of real life was not an estimable gentlemen of a retiring nature, more than nine-tenths of English and German speaking people will always regard him as a lame, humpbacked and most unpleasant individual. So in the early part of this centrry the English children believed that Bonaparte wore neatly fitting hoofs and horn and an adjustable tail, the material outfit of the devil.

Mr. Keene dwells upon these alleged physical deformities, and accentuates the grotesque and materialistic side of the stage Richard. To paint his portrait he uses the cheapest and erndest colors. In his desire to make it living he is, perhaps, secretly in doubt as to his mastery of the indispensable elements of his art, and he therefore vulgarizes his points, as the small boy who draws upon the slate a rude figure, and to carry conviction with it, scrawls beneath, "This is a cow."

There are depths in the character of

ronviction with it, scrawls beneath, "This is a cow."

There are depths in the character of Richard unsounded by Mr. Keene. His ambition was Satanic, and ueither ne nor Milton's hero was your ordinary stage-devil. Richard smiled, it is true; at least, we have his word for it; but he was too accomplished a villain to show his hypoerisy so clearly. Barry Sullivan, in certain passages, showed this hideous malignity, and that without grinaces and colicky contortions.

Although Mr. Keene's idea of Richard may be conventional and pitched in a low key, he deserves the generous support and hearty thanks of ms all for allowing ms to hear again upon the Leland stage the inspired words of the great dramatist. The support is respectable and in a few instances good. Miss Pomeroy spoke her lines with quiet dignity and reserved force. Mr. Elliot's conception of the difficult part of Henry VI was in certain respects admirable and Mr. Moore's "Buckingham" with the exception of one slight exhibition of "Soap Chewing" showed intelligence and spirit. The scenery was fair and the costumes showed a commendable wish to give the proper historical perspective to the play. Richard III will be repeated this and tomorrow evening. To morrow the Merchant of Venice will be given at the matinee performance.

Plympton in the Mountebank at the Leland.

Leland.

In speaking of the performances of the "Mountebank" as given by Mr. Eben Plympton and his company, it may be first be said in strict justice to the "Star," that he has surrounded himself with an ill-conditioned job lot of half baked amateurs. Not only did they stammer over their lines but they actually torgot their respective roles. Thus the man who was supposed to play the part of Lavareunes turned out to be a low comedian. He was none of your heaven-defying villains with arms and legs forming the letter X; but an easy going scoundrel with a game hand, the first finger of which was constantly cocked and shot off. The Duc de Montbazon, the haughty representative of the nobility of France, bore a startling resemblance to the Stnart portrait of Gen. George Washington with badly adjusted teeth, upper and lower. The Count de Blangy was a neglifiance, a borrible phantasm, au incubus. The only members of the company who gave sufficient excuses for being allowed to appear upou the boards were the funny man and funny woman with songs and dances.

And here, a word in Mr. Plympton's ear. You, sir, present a melodrama, the scene of which is laid in the time of Louis XVIII. You allow your comedian and soubrette in the third act for give a variety show, a potpourri of popular and unpopular songs of the day. You allow modern slang to creep into the introduced gags. So that at times the andlence is unable to characterize the species of entertalmment yon provide.

Now, Mr. Plympton, this will never do. Your own impersonation, admirable as it is, at times pathetic, often forcible, always carnest and conscientious, cannot carry through this play as now presented. Dismiss summarily the crowd of impotents now surrounding yon and dragging you down. If this is impossible and they have hide-bound contracts, change them about and let the comedian Shallaballab exchange roles with the gentleman who plays the villain. "Conrage, conrage, Lavarennes." And while your leading woman is fair to look upon, let some skilled physician, s

Amusements

Rhea in "Much Ado About Nothing"

at the Leland.

It is several years since the late Mr. William Appleton brought Rhea, then

It is several years since the late Mr. William Appleton brought Rhea, then unknown, to Albany; and it eannot truthfully be said that during that time she has changed for better or for worse. She is still a woman of rare personal charm. She has fascinating manners; she dresses with taste; she is never awkward, confused or ill-at-ease; she is familiar with her lines; she does not monopolize the stage, nor does she treat with disrespect her associates or audience. But all this does not make Madame Rhea an actress.

Last night she played Beatrice to the Benedict of Mr. Wm. Harris. It was neither a good nor a bad performance, in which respect it ean be likened to the church of the Laodiceans.

In the first place, her pronunciation and knowledge of the "values" of the English language were so defective that at times the lines of Shakespeare were unintelligible. In the next place, she transformed the bitter, flippant, vain coquette of Shakespeare into a woman of heart. An actor certainly has a right to look upou the character he plays as he pleases; but the success or fallure of his portrayal is bound up with this very conception, unless he be of such native strength that he can conquer all traditions and well-worn conceptions which surround the part. Now to the careful reader of Shakespeare Beatrice is spiteful to the verge of shrewishness, and no one is tempted to envy Benedlet. Rhea as Beatrice is amiability itself.

Mr. William Harris is one of those eminently useful and experienced actors who are prepared for all emergencies, whether he part to be played be Hamlet or Pantaloon. Last uight he was cast as Benedict. The best point made by Mr. W. R. Owen, "Count Claudlo," was the wink with which ou several occasions, generally of pathetic nature, he greeted stray acquaintauces in the audience. This wink showed careful study and no small natural gifts, and argues well for Mr. Owen's future.

The Dogberry of Mr. Amory was a singularly lame and impotent performance, gagred and disfigured by stupid horse-play. Dogberry w

THE GIBBET LAUGHS AGAIN.

FOR CHARLES JOHNSON FEEDS ITS GHOULISH APPETITE.

Through the Night Watches Hymns are Sung, While the Carpenters' Ham-mers Just Without Beat SteadDo you ask me in what the French teachers of to-day excel? It is in insisting upon the predominance of song, no matter what the instrument may be. Every melody, whether it be played upon the violin, the piano or the organ, should be sung. In Germany when a pianist is heard, the first criticism is over the performer's technique; in Paris technique is taken for granted. I once heard an American say, to a virtuoso after his concert, "What wonderful execution you have," to which the Frenchman in perfect good faith replied, "Why not?" The player is supposed to have mastered the mechanism of his art before he attempts to play in public. The song, the song is everything. The moment there ceases to be well-defined, well-sung m lody, the composition classes to be musical. Wagner, whom none will accuse of being prejudiced in favor of the French, speaks of this characteristic of French musicians in *Ueber das Divigiren*. Having said that the finest performance of the Ninth Symphony of Beethoven he ever heard was from the Paris Conservatory orchestra under Habeneck in 1839, he remarks: "The orehestra had thoroughly learned in each measure the Beethoven melody, and the orchestra sang it. The French musician has been in this respect admirably influenced by the Italian school, in that for him, music is only comprehen-

sible through song: an instrument that is good to play upon is for him one that he can sing upon. And only the correct comprehension of the melody can give the many of the composition."

can sing upon. And only the correct comprehension of the melody can give the proper tempo of the composition."

This brings me to the second point in which they exeel; the sense of rhythm. I had heard all the great orchestras of Germany before I went to Paris, and there for the first time I saw what precision, rhythm, ensemble meant, Now this rhythm cannot be explained; it can only be felt. It may come from an absolutely perfect technique combined with a keen sense of the "melos," as Wagner calls it; it can best be learned, however, by repeated hearings; and were it only to listen to the three orchestras I have named, a long stay in Paris would be of incalculable value to you. There you would hear the symphonies of Beethoven given in a manner that compelled even Wagner to give unlimited praise; and you would hear programs most catholic in selection and of an interesting nature superbly played.

Another point in which the French masters are superior to the Germans is in their Yankee common-sense, a natural endowment called by others horse-sense. The average German instructor shuns all that is simple and self-evident; he must needs evolve a theory or method of his

their Yankee common-sense, a natural endowment called by others horse-sense. The average German instructor shuns all that is simple and self-evident; he must needs evolve a theory or method of his own, and all pupils are fitted to it as to the bed of Procrustes. There is often some good in these methods, but upon careful examination it will be found that the results achieved could have been gained in an easier manner, The German teacher experiments upon his pupil as a German doctor with his patient; curious about the case, watching and noting auxiously all symptoms and the effects of changes of treatment, and angry when the patient dies before he has data enough to write a monograph concerning the "strange case of Herr Wurstfett." So with the piano teacher. He starts with the idea that he can find something new in the proper use of the fingers, and he tries one exercise upon a girl and another upon a boy, regardless of the fact that these exercises, recommended with a face of awful wisdom, may irretrievably ruin the hand of the scholar. If after a year he finds that several of his pupils have given out, he changes his course of treatment, but it never occurs to him that he has in any way done these pupils an injury. I find among them strange and unnatural methods of playing the scales, curious exercises for developing the middle joint of the little finger, exercises by which muscles in the clow are moved simultaneously with one on the calf of the left leg, thus insuring proper touch. "Do I exaggerate?" Heaven forbid! I have not stated one half of instances worthy of a chapter in "Les Grotespues de la Musique" of "Lector Berlioz. And when it comes to interpretation! How tortured are the simplest phrases that "enotions may be portrayed." A' simple melody will be hacked to pieces and the honest German will any in admiration, "There, that is my phrasing of the passage; I differ from the others," who have, by the way phrased, it in an equally original and musical manner. hrasing of the passage; I differ from the hors," who have, by the way, phrased in an equally original and musical manEdition follow clitical in Grammy, with the composer's ideas transpled upon and pulzed up by the roles, black with force of fragering and critical netes, with here and there a passage improved, so that the editor whose name appears on the title page in larger letters than that of the poor devil who wrote the piece, this Herr Doctor or Herr Professor, may thereby obtain pasture.

tor or Herr Professor, may thereby obtain pasture.

But with the French it is not so. The seem accused by their neighbors of seeking effects, seek only one thing and that is to play simply and frankly the work of the composer, whoever he may be. If it be a selection from Couperin or Bach, attention is paid to the age when it was written, and if to modern cars in some of the antique music there are passage whose har monies sound thin, these Frenchmen play them as written and do not improve upon Scarlatti, Mozart et al, after the manner of Von Bulow and other renovators and restorers. They have no royal road to success. They demand first that the quipils have talent, and then that they work. And the two words always in the teacher's mouth are "sing" and "rhythm."

the two words always in the teacher's mouth are "sing" and "rhythm."

Bat I hear you say, "If I go to Paris, I shall be given nothing but French music." You speak as the fool. Not only will you hear and be given all of modern German and Russian and Italian music worthy the playing, but you will hear Bach played upon the pieno by Delaborde and upon the organ by Guilmant as you will never hear him in Germany. You will hear selections from German and Italian masters of the 16th and 17th centuries, often interesting, to be sure, only from an antiquarian standpoint. Are there any pianists in Germany from whom you will learn more from hearing or instruction than from Saint Saens, Plante, Mathias or Diemer? Do you know of any better teacher of the violin than Leonard? As regards harmony and counterpoint do you know of any better, simpler text books than those of Ruber and Fetis? Do you think that a scholar is not obliged to study theory? Why the contestants for the position of organist, or for an organist's prize in the schools are obliged to improvise fugues from subjects given at the time. In the churches you will hear improvisation both in strict and free style upon the most magnificent organs in the world, and you will hear Gregorian song in all its purity and grandeur; for the days of Batiste and frivolous massmusic are over. During the winter there are the choicest concerts devoted to chamber music. At the Opera Comique you will hear such artists as Maurel, Talezae and Mile Isaacs, where you can hear examples of the old school of Italian song, At the grand orchestral concerts to which I have before referred you will hear the prominent artists not only of France but

will hear such artists as Maurel, Talezae and Mile Isaaes, where you can hear examples of the old school of Italian song. At the grand orchestral concerts to which I have before referred you will hear the prominent artists not only of France but of all countries. You hear less in quantity perhaps than you would in Berlin, but the quality you will seek else where in vain.

Above all you will be in a city given up to the worship of the beautiful; to use a villainous and hackneyed phrase you will live "in an atmosphere of art." You will see painters living upon a crust without grumbling, that they may buy the colors for their pictures for the Salon. You will see musicians going without their dinner, to buy for 20 cents a ticket of admission to a Coloune concert. You will imperceptibly begin to think, to talk, to dream of nothing but Art and you will see hundreds working day and night for whatmoney? No,—that poor thing, Glory. You will meet with representatives of all nations and will not grow one sided and narrow in your profession.

And last but not least, you will learn to love and respect that great people, the French, to whom the world owes so much, to whom America owes so much, and whom, we have treated so shabbily; we forget her aid in the revolution; we forget that Jefferson was saturated with French ideas of liberty and seif-government. We see France to-day a republic, standing alone in Europe, a menace to the existing kingdoms, and to our shame we look upon her without sympathy. Is it because the Germans in America poll so large a vote and are accordingly held in great respect by democrats and republicans alike that we appear to side with Germany in her arrogence, with the chip continually upon her shoulder? Or is it simply because we are a republic and republics are ungrateful?

Yours truly,

Henny Wetss.

MUSICAL CRITICISM. XIV.

The Return of the Musician No. I. $D_{c}(r,T)$ \leq You write to me that y expect to all for Europe next w = 1 that you have now seen a meet to be there there or four years

You will be lever for year of the hort a time. It is true that one me closs, if we can believe their statement they lived atoner them of the pointh in death they would be been considered their is sides of the point of their is sides of the point se ty day and a rive to interest would no doubt here I en account I cred as that interest a reading to Hard dans, were fell from their 1 rth need and lar, chimel, and the limit inder the position trical late the fruit of it which was like a length and but it

But you are not so highly favore l. You propose, I see by your letter, to a all some time in both Germ my and I rance and I shall look forward with interest and I start took forward with interest of any of your views with which you is y favor me. You look forward in this with pleasure to your departure; have you thought at all about your return "I see as from a tower the end of all."

thought at all about your return. "I see as from a tower the coll of all."

You finally arrive in a German city which we shall call X, as you still he state I two n Poelin and Vienna. You are ich read to the language, you have not yet accurst one to the breakfast face it see as conty to you though I our yers from now you will shadd rat the sight of a can chizen I offer down I oright o'clock in the morning, the enstance mixture of ice water and hot coffee. He img steak, potatoes, eggs, hot cakes sirup and fruit, all without approver aspect for his stomather; you do not n I or stand what people say to you and yet are supprised to find out of how offer in putance you are, for even the fact antly are an American does not seem to improve ple and the additional fact that you are from Albany interests than than if you were from Pompeyer Min!

These are ordinary impressors of the read of the additional fact that you have refull soon year off, and you will you're gradually into the halfits. C me n life but how is it with your min ichical than suppressors of its with you may show that you have not with a access in the city. One of the reast personal min with his usual the at the same in its "Society that he at the same in its "Society that he at a recompresses. Another jo that he at the same for a durit ble place, and the same in a needed with the sale of stay or in a large you die, music will die with your of a heard one pattly die on needed with the sale of stay or in a large your die, music will die with your of a heard one pattly die on needed with the sale of stay or in a large your die, music will die with your of a charit ble place.

Several ludies openly dee ne that you you die, music sopenly dee ne that you would heard one pattly creaters any the other day that your forehead was lie, Mozart's Neshould I be at all supprised if next week paragraph will go the reun soft the appress, drawn up son thing live the other day that you for hearts. This ne is you will read with deep eartity, the interesh in a large in the

For in that space of time you will have learned that Jones of Albany is by uo means a genius; in fact he is almost a libout musical talent. You have a certain facility in scrambling over the keys of the piano by which you have astounded your pupil:; for you were not content with mangling and murdering the masters of your art; you have even dared to tach. But you have no thorough, well grounded technique, your hand is against you; you have many bad, deep-rooted habits. You see yourself, both in execution and interpretation, far behind fellow-papils of tender years. You see for the first time how thoroughly harmony is taught; you had in America galloped through Richter's book and considered yourself ready to attack at once canon and fugue writing; but to your dismay you find that you know comparatively nothing about the elementary principles nor can you ever write in the old clefs with case, while reading from them in four voices is an Herculcan task. And you suddenly, perhaps in the uight season as you lie awake, jump to the conclusion that after all harmony is not the simple science you thought it, and, to use the expression of Sir Thomas Browne, many heads, that under the it, were never squared nor timber'd for it. You gradually become more modest as you see of how little worth you are. for it. You gradually become more modest as you see of how little worth you are. And as six months go by during which time you have practiced diligently, but apparently without result, as you see yourself as a beginner learning the rudiments, and as you realize for the first time that you can never be what you had hoped and confidently expected and as you know yourself as you are, a great revulsion comes over you, and you feel like abandoning your career, packing up and coming home. Perhaps it would be well, Thomas, for

ti wi est m n

you to do this and assist your worthy father in his shop.

But this you will not do. Pride in the first place will prevent you, and then I veyou credit for a genuine love of music. You decide to stay and fight if out. In your discouragement you will very likely the practicing for a time, and you will very likely the prescription of Avicenna, the Arabian physician of great authority, who affirmed it was good to be druck once a month, as thereby "such commodities as alleviation of spirits, resolution of superfluities, provocation "of sweat may ensue." At last, however, you begin to work in earnest, and possibly at the end of the first year you begin to find out how to work to advantage, though you are lucky if this invaluable point is so soon gained. You now, too, understand the ways of German teachers and you have found out that the majority of them mean no more by their grumbling and scolding than you did in Albany when you complimented and tickled your pupils. You no longer dream of being a gift player; you will be satisfied to have come and its attendant demons of malice, hatred, jealousy; you will find yourself hoping that A. will break down, or that B. will leave the city; you will be will have to the city; you will be inspired by the feverish spirit of the close room and its attendant demons of malice, hatred, jealousy; you will find yourself hoping that A. will break down, or that B. will leave the city; you will now on that and it word the one who may have worked for your improvement in lessen-time and out of 1 sou think you can improve in any direction under another, you will leave without a word the one who may have worked for your improvement in lessen-time and out of 1 sou time; in other words you will begin to show musical progress. Your fingers grow more obedient to your will, and your musical will is more and more worthy of a true artist. Faithful work each day may now send you far along or it may break you down. But I see you escape this latter fate. You go to Paris, and after two or three year's

You think that when you return your experience and qualifications will find a ready market. Of course you will not immediately take the most prominent position in New York; that would be too much to expect at first; but it will e me in a year or so. Meanwhile yon see yourself consulted by the leading musicians; your musicial criticisms are sought for by the newspaper; the people in the streets point you out and say: "There he goes." That's Jones." These thoughts fill, yes, swell your head as you walk up and down the deek of the steamer bringing you home. And you have forgotten your suddenly conceived and quiekly abandoned scheme in the days of your discouragement; how you thought you would give up music and go into the shop where your honest father made money enough to give you your musical education, and where he has patiently worked and waited for you, secretly wondering why you staid there so long a time; and as he now and then watched a street band or peripaitetic Italian with a monkey carning a few penntes or of a Sunday as he saw from his pew the sweating organist squirming upou the seat, he has often asked himself why you chose the trade of music, and why the ... of his shop seemed so unwholesome to you.

Have you read that great and tragic novel, "The Return of the Native," and You think that when

so unwholesome to you.

Have you read that great and tragie novel, "The Return of the Native," and do you remember the fate of Clem Yeobright who exchanged his life in Paris for the rude job of eutting furze upou Egdon Heath. There are tragedies, too. wherein murder does not enter and the irony of life is not necessarily illuminated by blue or green candles or cressets; indeed the true and complete irony loved by the Greeks shoul? have no other light than that of the "floods of the yellow gold of the gorgeous, indolent sinking san, burning, expanding the air." Find you no tragedy in Pegasus in pound? Dear Thomas, I see your return,—the return of the musician. But such a mournful theme needs a separate chapter. I shall send you one more letter before you sail, in Lope that, perchance, you may not sail.

Yours, truly, Henry Weiss.

The marining comes and you present your letters of introduction to prominent people, written in your favor by prominent people; and somehow after you have made one or two ealls you feel yourself to be the only humble individual in the whole game. These people are courteous, but really if you were starving in the gutter would one of them help you? And so wearily you plod your way about the city, finding nothing, spending your money. You finally begin to sympathize with burglars, sneak thieves and all others who prey upon this indifferent and materialistic society. You are in a condition to join any party organized for the purpose of plundering a Vanderbilt dwelling or hauging Jay Gould to a lamp post. You envy the man who hammers out dancetunes upon the shricking piano of a Bowery saleon, with its gaudy decorations of variegated tissue paper and its siekening smell of stale beer.

But you fall upon an old friend whom you knew in Europe, and who has now his head above the musical waters of New York. He listens to your complaint, and he answers you as follows: "My dear boy, if you have neither money nor influential friends, leave New York at once. To succeed here you must have several qualifications which I fear you lack. You are not enough of an individuality to make a name simply upon your merits. You are not a great player although I have no doubt you will make an excellent teacher; but how are you to bring yourself before the public? New York imports every week a dozen at least of musicians such as you and what becomes of them? If you were an orchestral player, you might possibly find a job; but you are nothing but a respectable pianist, without money and apparently without influence. Why don't you go to the city where you were brought up and where your friends are. There certainly you can make a start and after a year or two, try New York and after a year or two, try New York and after a year or two, try New York and after a year or two, try New York and after a year or two, try New York and after a year or t

MUSICAL CRITICISM.—XV.

The Return of the Musician-No. 2.

Dear Thomas: When you come back to America after your sojourn in France and Germany, you will settle down iu New York, at least so you say at present, just on the eve of your departure. Of course you could not return to the eity where your father lives; not that you are exactly ashamed of the shop; but you wish to live in a city where you will be appreciated, where you will be known simply as "T. Jones, the great etc," and not as the son of "old Jones who kept that little shop, you know."

Have you ever tried to find a situation in New York? This pursuing an ever retreating situation is like the hunting of the Snark, attended with as many trials and difficulties, and too often the situation when caught turns out to be a Boojum.

when caught turns out to be a Boojum.

Tow will you go to work to get a footing in New York? Have you friends?

And if you have friends, do you really believe for a moment they will help you. It is possible they will, — if they are not related to you. Without friends you can do nothing, unless you are an irresistible, all-overwhelming genius, and this you are not. Let us see how the ease stands with you.

You arrive in New York, in good health and spirits, musically well equipped, and with but little money. You are to teach, to play in public, to direct, to criticise. You take a room in a lodging house that has been recommended to you; eriticise. You take a room in a lodging house that has been recommended to you; it is a hall bedroom, and you remember with regret your Paris room for which you paid only eight dollars a month; and the slattern who looks after it is a poor exchange for that sad eoquette of a bonne who said good-bye to you with a sigh. What are your plans? To eall upon several prominent musicians and to play for them, to visit the music shops and the piano warerooms, so as to be known to the profession. You call upon two or three of the leading pianists and teachers; they are delighted to see you—for about five minutes; then a bell rings or a voice calls, and they beg leave to excuse themselves; they are delighted to have met you and wish you all manner of good luck, but unfortunately they are very busy and must deny themselves the pleasure of a longer conversation. As you go away, you think it is passing strange that they seemed to express no desire to hear you play.

You drop into a music shop. The clerk

seemed to express no desire to hear you play.

You drop into a music shop. The clerk is inclined to be a little supercilious. From long habit you take off your hat as you enter the room. Fatal mistake! You must swagger and play the bully in an American "store," otherwise the clerks will see you have no social position; and if you say "Good morning" to them, they will at once ask what you have to sell. But all this you are obliged to learn for the second time. After you have told the clerk who you are, he apparently becomes a little more gracious and you are allowed to put down your name in an address-book and you are eordially invited to buy your music there. You are possibly introduced to the proprietor, who says he will be glad to publish anything you liave written, provided it be very good; in which case he will publish it at his own cost, and if it sells, he pockets the money, and you are paid in glory. And even publishers as gencrous as this one are rare.

You next try a piano wareroom and you receive a most hospitable reception, until it erceps out that you do not wish to buy a piano. Do you offer to play something to one of the head men? He has an engagement; or the tuner is at work upon the only piano in fit condition; and you, poor fool, believe him, and without knowing it you flud yourself outside of the door. That is work enough for one day. You are tired, and at uight go to bed, perhaps a little discouraged, but sure of two things: First, that the morrow will bring good news, and second, that you can not tell upou counting up your money where so much of it has gone during the day's adventures.

THE GENIUS OF HARRISON.

LOUIS THE ACTOR, NOT BENJAMIN THE GRANDSON.

A Few Thoughts on the Subject of Burlesque in General, and the Pearl of Pekin in Particular,

The performance of the "Pearl of Peklu" by the Rice company this week at the Leland was in many respects a capital one. The stage was handsomely set, the costumes gorgeous in color, and several of the women of the troupe as comely as the cedars of Lebanon. It was chiefly interesting, however, as an exhibition of the growth and development of Mr. Harrison's powers as a burlesque actor.

and development of Mr. Harrison's powers as a burlesque actor.

When he first essayed the line of what is technically called "eccentric comedy," Mr. Harrison soon became famous for grotesque dancing and bolsterous fun. When, for instance, he played the jester in this city several years ago to Dixey's Rajah, his muscularity was excessive and aggressive. His humor was of the sledge-hammer order; he was inclined to monopolize the stage; his legs were brought more into play than his head. Still he was funny.

Later he played with Grahame in an idiotic medley, in which he took the parts of a crushed tragedian, Dionysius the Tyrant, and the Lord knows what not besides. He was still pre-eminently a contortionist, a violent, muscular comedian. But Mr. Harrison is a man of intelligence, of nimble fancy; he is withal a keen observer; and to-day the results of his study and observation are seen in the "Pearl of Pekin." Take, for Instance, the scene where he indulges in musical reminiscences; how cleverly and quietly he leads up to the song of "The Fannaus Bari.one Singer," to which Mr. Ehrmann played the 'cello obligato with much taste; take the scene of the Chinese wedding, and the breakfast the norning after the wedding. He is more subdued, at times even reminding one of the delivery of Artenns Ward; he no longer crams his jokes down the throats of the andience; "they go, they permeate." His dancing is now graceful instead of grotesque. Nor does he take the impudent liberties with his andience of which that over-rated comedian, Divey, is guilty.

Why is the tenor of a comic operetta company as a rule a poor, weak thing? Like the prisoner in Measure for Measure, unfit to live or die. He acts not, neither does he sing.

A facinating feature of the play was the exquisite costumes worn by the women. Centrast these varigated robes, falling in graceful folds, now revealing, now concealing the bodily charms of the fair weaters with the strait corsage which pinches the waist and reddeus the nose of many of our females. And when our girls come to a marriageable age and are led by fond mothers to assemblies and balls (called by the Turks, slave markets), the display they make of their anatomy is seldom in good taste or calculated to arouse a desire to secure honorably and with the consent of the church the fair owner. There is too much of the butcher shop about it; too much open, revealed fat. Something should be left to the imagination. Men do not care to buy their wives by the pound.

Not that undity in its proper place is not beautiful, and beyond all beauty. Many a matron who may have rolled up the whites of here eyes at the openly-displayed pretty legs of the four French makls. In the Pearl of Pekin, will complacently view her half-stripped powdered daughter held close in the embrace of some amorous youth with cock-tail heated breath, for this is a daily episode in society. But why should not a pretty leg be shown as freely as a pretty arm? The prudery that objects even to a recognized existence of such articles of the human frame as the leg is closely connected with that of the people of Norwich, Conn., as seen in a recent episode in the history of that town,

According to a New York reporter who investigated the affair. "The objects of art

as seen in a recent episode in the history of that town,
According to a New York reporter who investigated the affair, "The objects of art in question are in the new Slater Memorial Museum recently dedicated, and the statues in question were seemred by William Slater from Europe and are falthful reproductions of some of the finest works of art. Many of them are the same as those in the art museum in Copley square, Boston, But the public will never see them as they arrived. The Miss Nancys heard all about the statues before they were half way through the custom house. They at once fasteued themselves on the backs of the directors, and as a result the statues were promply quarantined on arrival. When they emerged they were one and all reduced to the Miss Nancy standard. A more ludicrons set of casts has rarely been seen. The chisel and the plaster of Paris dauber had been vigorously employed. The fresh, new plaster of Paris adornments of the old statues capped the climax. Some twenty-five plaster casts in all were thus tinkered."

Nor should the musician growl because the greater part of the delicions music of Lecocq has been omitted in this mutilated version of "Fleur de The." Our ald friend Mr. Sullivan, the kettle drum player, would not argue with one who might suggest that there was a dearth of music. Did he not most gallantly perform upon a dozen in struments of barbaric nature, including the tam-tam dear to the Hindoos? In burlesque the music is secondary. It must be light and reckless, with a dash here and there of vulguarity. The text of Fleur de The sparkled with French writ, and the music of Lecocq was written to it. With reason then, has much of it been cut out in this substitution of Byrne. substitution of Byrne.

An evening spent in seeing such a show as the "Pearl of Pekin" brings up pleasant recollections and suggests the palmy days of burlesque, when Harry Becket played Muerva, the inimitable Jones was the spy in "Madame Angot," Alice Oates was in her youth, and Lydia Thompson showed her matchless form and spoke with velvet voice in "Robhuson Crusoe."

And never let burlesque die out or become stale; for in the laughter at the exaggeration of human foibles is the only true happiness found by a man comparatively gane.

THE ACTIVITY OF MR. BAILEY

The Albany Express basch tracter zed Gen. Fracey as "indolone : "on fayrma" with the working at 1 in the weeking at 1 in the wey of contract, ar Buffey.

L tas con pate to Gen. Tracey by the property workmen and the commaterial finds these of All the commaterial finds these of All the commaterial finds the command the co property he may have he ow's to . | wo forts, his own industry and on yt. He his not been chart distillment to the honesty in his business like that the these maily qualities e at in 6 colline and experience; and when economic qualities in the House of Representatives he could vote intelligently for the best in'er-

ests of his constituents and country.
Surely his life has been as of "active habit" as that of Mr. Bailey, though possibly in another direction.

It is true that Mr. Bailey has had "grain pathy with the working world," particularly at election time. By profession he is a lawyer, and when he served as distilled attorney this sympathy was shown to the eriminal classes. Ho is a man of feeling and could not bear to see even the gullty man sufferprovided the gullty man had means.

It is true that Mr. Bailey was of "active habit" in congress and that he attracted attention. There are men who are content it elected to be a representative, to shuply their duty to the best of their ability. Even the attentions and littel courtsies of radroad monopolies displease them, and in such cornections they prefer to be unknown or to known as "ludolent." But Mr. Bailey man who sees channels where he may be nseful and as soon as he sees them he bestire himself.

It is true that Mr. Bailey was rewarded for his diligent labors with the consulship at Hamburg, a fat position, by the way. Here we learned to speak fluently the German language, or as a Republican paper expressed it, he "perfected" himself to the Germ n tongue. And now he is able to conv rse u on grave economic questions with German beer sellers in their own mother-tongue, which will be of invaluable assistanc to bun In cougress, or rather in trying to get there

it is doubtless true that the interests of the United States did not suffer while Mr. Laib y was cousul; neither did tho interests of Mr. Bailey.

The trouble with Mr. Bailey is that he works for himself. With the French king he says. "The country, it is 1." His activity so much praised is shown simply for the Bailey cause. In the morning he says to himself, how can bailey prosper; in the evening—or early morning of the next day—he asks himself, how has Balley prospeted.

In other words Mr. Batley Is a "promote"."
He is a "statesman" of the Beiden order, of whom it has been said by no le s an with " ity than Jake Sharp that the Syricuse it is tlemau does not hustle about for noth bg Iustead of the Hamburg position his natural choice would probably have been in a recountry of the liess at . the Hamburg position was a

It is true that that Mr. Saley has salewed as "active habit." But the active habit is not confined to him; it is shared by doctors, lawyers, workingmen of all classes-and even burglars.

Gen. Tracey has not unade money saddenly and in inexplainable ways, Is he therefore "ludolent"? I show the reputation of a thoroughly honest capacite may. Is not here fore not of "active.

Geo, Tracer is a profession, Tracer is a profession, Mr. Bailey is a try.

Messrs. Belden and Lord of fragrant memory.

Albanians, you know the Led you have your choice.

"DIE ENTFUHRUNG AUS DEM SERAIL."

TO THE EDITOR OF THE NATION:

SIR: In the Nation of March 6 the reviewer of Dr. Gehring's life of Mozart says: "Very curious are the opinions passed on an earlier opera, 'Die Entführung aus dem Serail,' which has now almost completely disappeared from the stage, as its music appears too 'thin' for modern In 1782 it was judged differently." And he then quotes the well-known anecdote of the Emperor Joseph finding too many notes in the opera, and Mozart replying, "Exactly as many notes as are necessary, your Majesty." (This anecdote, by the way, is also told of Napoleon and Cherubini, the music in question being written in commemoration of the death of Gen-

The statement made by your reviewer that ""Die Entführung' has now almost completely disappeared from the stage" is very far from the truth, so far as the German theatres are concerned. It is given in Vienna with Frau Wilt as Constanze: the second bravour-arie has been cut out, and an aria from "Così fan tutte" has been given to Belmonte; between the first and second acts the "Rondo alla Turca" in A moll is played, the instrumentation being by Herbeck.

In Leipsic the opera is still given, and here in Berlin this winter it has been sung several times with Lilli Lehmann as the heroine; and the Berlin critics, instead of finding the music "thin," rejoice in its freshness and exquisite grace. have no doubt but that it is to be seen and heard in other German cities, but I cannot personally bear witness. Three or four years ago it was sung in London, Sembrich taking the part of Constanze. Surely this is not an "almost complete disappearance from the stage."

Your reviewer-perhaps without intentiongives his reader to understand that "Die Entführung" was not a success in a popular or artistic sense even in 1782. Saying that it was "judged differently" then—i. e., that it was not considered "thin"—he quotes two slurs of the Emperor Joseph. Now this opera, given for the first time the 12th of July, in two days brought in 1,200 florins to the treasury. It was difficult to get a seat in the theatre at the representations. In October it was given for the benefit of the Grossfürst, and Mozart, as he wrote his father in that month, sat at the clavier and directed, "finding it good to do so, partly because I can then wake up the orches-

tra when they nod a little, and partly because I can show myself as the father of my child to the nobility present." Before this, in August, at Gluck's wish, it was performed expressly for his enjoyment, and the old master gave Mozart many compliments and invited him to dinner. The opera not only gave Mozart a sure footing in Vienna, but it spread his fame throughout Germany, and Prague, Leipsic, Hamburg, and Berlin were as enthusiastic as Vienna. Goethe, in his correspondence with Zelter (ii., 121), tells of his own attempt to furnish a libretto for his friend Christoph Kayser to set to music, and, after speaking of the faults of their "Singspiel," called "Scherz, List, und Rache," adds that all their efforts went for naught as soon as Mozart appeared upon the scene. "'Die Entführung,'" he writes, "knocked everything to the ground, and there was never afterward at the theatre any talk of our so carefully prepared composi-

Jahn, in his 'Mozart' (vol. iii., pp. 79-128, ed. 1858), shows at length the importance of the "Entführung" in the history of the growth of German opera, and in the appendix to the same volume are to be found specimens of contemporaneous criticism, interesting in the extreme. It is a pity that the new English translation of Jahn's invaluable work is a translation of the much-abbreviated second edition—a work perhaps more popular than the first, but of much less value to the musician.

Your reviewer seems to have some respect for Weber as an opera composer, and it may interest him to know that this same Karl Maria Weber, in a letter written in 1818, speaks of "Die Entführung" as "glowing with the wantou fire of youth—a creation very dear to me."
"I believe," says Weber, "that in this opera Mozart's artistic skill had reached its maturity, and afterward he only advanced in world-knowledge. The world had a right to expect more 'Don Juans' and 'Figaros' from him; but, with the best of intentions, Mozart could not have written another 'Entführung.' "-Respect-PHILIP HALE. fully.

BERLIN, March 24, 1884.

The statement that "Die Entführung" has "almost completely disappeared from the stage" was based on the fact that the present writer, during a residence of more than four years (since 1876) in Munich, Berlin, Vienna, and other German cities, had not a single opportunity to hear this opera. Our correspondent's evidence does not disprove our qualified remark. The Germans seldom allow works that were once popular to remain entirely neglected, but revive them at intervals for their historic interest, this being one of the useful functions of a state-supported opera-house. In Vienna "Die Entführung" was revived in 1880, together with several other operas, in the "Mozart cyclus." Neither here nor elsewhere has it remained a regular "Répertoire Oper," like "Don Juan," "Figaro," "Faust." "Lohengrin," etc. The 'Allgemeiner Deutscher Musiker-Kalender' for 1884 gives a complete list of the operas performed in Berlin during the season 1882-3, in which "Figaro," "Don Juan," "Schauspieldirector," "Magic Flute," and "Titus" are mentioned with 7, 5, 3, 3, and 3 performances respectively. "Die Entführung" was not given at all. The question as to whether the music is "too thin" is a matter of taste and opinion. The Berlin critics may "rejoice in its freshness," but the Berlin critics have always been half a century behind the age, owing to the

AMUSEMENTS.

The Bostonians in English Opera at the

The company known as "The Bostonians" appealed last evening at the Leland in a mnsical arrangement aubbed

"PYGMALION AND GALATEA.

mnsical arrangement dubbed

"PYGMALION AND GALATEA."

This company might with justice borrow the title of a famous Boston organization and travel as the, "Ancients and Honorables," for Messrs. Tom Karl and Barnabee and Miss Stone are chiefly interesting from an historical standpoint. It is true they also serve as pegs upon which can be hung pleasant memorles of days long past when Adelaide Phillips was alive and Mary Beebe charmed the eye and ear. Now, as singers and players they smell of mortality.

Out of Mr. Gilbert's well known comedy is wrought the text of the so-called opera of last night, and the music has been arranged from one of the works from Ambroise Thomas which bears another name and illustrates another subject. Some of the numbers are of exquisite beauty and it is a pity they cannot be heard with the original instrumentation of Thomas who is a master of that art; who depends often upon brilliant and cunning orchestral effects to conceal poverty of thought. One or two of the choruses were thoroughly delightful and were sung with appreciation, though the Grecian costumes were badly adapted to the peculiar style of beauty of the women of the chorus, whose order of architecture was the Gothic and not the Grecian. The men suffered too from the enforced dress, the general effect upon a careful observer being to give him the Impression that the Dime Museums and Freak Exhibitions in the neighborhood of Boston had been heavily levied upon; while to any one suffering slightly from the freuse of alcoholic stimulants, the spectacle must have seemed like the connecting dream between the appearance of plain, ordinary snakes and the awful vision of the Blue Monkey.

There cannot much be sald in pralse of the solo work. Mr. Karl, although his efforts are sincere and pralseworty, has always

Blue Monkey.

There cannot much be sald in praise of the solo work. Mr. Karl, although his efforts are sincere and praiseworty, has always suffered from two disadvantages: hc cannot sing and he cannot act. The voice of Miss Stone is much worm and her execution is faulty. Mr. Barnabee amused the audience by his facial contortions and down-east dislect.

fauity. Mr. Barnabee amused the audience by his facial contortions and down-east dialect.

Mr. Cowles, the bass, has a sonorous, manly voice, and Miss Davis, as the wife of Pygmalion, showed considerable Intelligence, while her voice had an agreeable freshness and fulness, though apparently untrained lu the lower register. She has it in her power to do better work. Physically she is comely and robust. It is a pity that she can not breathe her vitality into her poor sisters of the chorus, who are sadiy in need of tonics and a nourishing dlet. As for that, three or four of the men might lend them a few pounds of their superfluous flesh.

that, three or four of the men might fend them a few pounds of their superfluous flesh.

The chorus and orchestra had been carefully drilled by Mr. Studley, who showed himself, as ever, an efficient conductor.

As a whole the opera moved along slowly. Although the audience (which, as a morning paper informed us in advauce, was "cultivated and refined") applauded freely several members, it was left for Mr. Barnabee to arouse genuine enthusiasm, by his singing a quasi-topical song. Many were, no doubt, a little disappointed because Galatea did not indulge in a statue-clog.

How true to life is the end of the piece. Pygmalion prays that the stone-woman may be endowed with life. He makes love to her and she responds with her whole heart. Her innocence and his guilt bring trouble upon him. Restored to sight by her means, has he eyen one word of sympathy or pity for her? He will not look upon her. As though she were a leaper, he says "Depart, depart—thou art unciean" And he returns to his jealous wife, to placid joys of domesticity. Was Galatee is after years revenged? Did not the sculptor ever long for the touch of her snow white arm, the pressure of her warm lips? Did he not often when his arms were about Cynisca dream of the other one? Who can tell? Surely not Galatea for she again became stone,

The musical critic of the Boston Post signs his articles. It is, therefore, permissible to say that Philip Hale is the name of one of the keenest and most discriminative critics in the country. It is pleasant to read the writing of a man who has no delicacy about using plain Inglish in regard to pretentions humburaery and who has no hesitation about uttering warm praise when ne believes it to be deserved. The subjoined remarks called forth by a recent plano recital by Franz Rummel in Boston are from his pen:

'It would be impertinent here to speak of Mr. Rummel's technique. For the world technique is too often used in a nariow sense, and, provided a player plays difficult pleases smoothly and accurately, it is said of him that he has an "admirable technique." But one plants is rechnique directs from another's evon as one star different from and her in glory. In Mr. Rummel's case it may be justly said that his inverse simply serve as the willing and eager instruments of the expression of has intellectual and sense ous musical wishes. Ley obey his call without ostentation: fixe well-trained servants, they are never moticed, and yet it went he mainst to make no maction of the grace with which he uses them. In brief, his technique shows the highest devel pment of planoforte playing of the modern school. It would be a pleasant task to speak of his ounning tone production, and, in connection with this, of his exquisite management of the pedial; to speak with which he plays is in fissif the highest tribute playing of last evening shows that he has a right to regard himself as his best and sternest critic.

"Yet this perfection of mechanism, not so rare in these days of technique as in former ears, would be world but little were it not controlled by the musical individuality of the man. In this first place, he knows his composer. He plays hach with superb breadth, yet every detail is finest carefully thished. He recognizes the feat that this passion of Schumannia not the same as the passion of Beethoven. The secution o

ANTHONY GOULD'S NOVEL.

A MODERNIZED VERSION OF THE TRIUMPH OF DELILAH.

"A Woman of Sorek" Reviewed-The Story Briefly Told--With Digression on Jumorality in Literature.

In the Book of Judges it is told that some time after his adventures at Gaza, Samson loved a woman in the valley of Sorek whose name was Delilah. The pious Milton in his tragedy lends her the complimentary title of wife, thereby destroying the simplicity and realism of the legend; few husbands can be tempted by the fleshly charms of their wives, for "to be a true and somewhat prudish wife in the eyes of the world and to play the wanton for the husband alone requires genius on the part of the wife and quires genus on the part of the whe and the number of such women is very small." No, Delilah was no wife. In that eastern land years ago she was created for the destruction of man. And years before that she was named Lilith. The mound-builders knew her and fell at her feet. She disturbed the placid life of the blameless men of Ethopia. She is called Kundry, Aholibah, Erigone, Pasither, Lais, Cora Pearl. She is the swaup lily, upas-flower, the mystic rose of sin.

"You have the face that suits a woman For her soul's screen—
The sort of beauty that's called human fu hell, Faustine.

You could do all things but be good Or chaste of mien: And that you would not if you could, We know, Faustine.

Even he who cast seven devils out Of Magdalene ('ouid hardly do as much, I don's For you, Faustine.

Did Satan make you to spite God? Or did God mean To seourge with scorpions for a rod Our sins, Faustine?"

To seourge with scorpions for a rod
Our sins, Faustine?"

"A Woman of Sorek": that is the title of a novel just published, written by our townsman Authony Gould. The title is the key to the book. "One sees as from a tower the end of all." The story priefly told is this. Marcia Clenton, a young girl of sensual inclinations and corrupt mind, pays a visit to an aunt who lives in a country town where there is a boys' school. In this town is a theological seminary, and one of its students is an unpleasant person named Jonas Chidsy. Jonas was brought up by a stern puritanical father, a clergyman of the brimstone and sulphur persuasion. Jonas is pious and rigidly chaste more from early training and force of example than from natural bent and innate purity. Personally he is not attractive. He has claumy hands; his clothes do not fit him. Marcia meets him and under the pretense of seeking spiritual consolation, exerts maliciously upon him the charms of her superabundant physique; until Jonas is tormented by visions in the night watches, such as haunted poor St. Anthony in the desert, and Phryne seems to him more lovable than the Madonna. Marcia, however, is fascinated by a young academy student named George Dorne who takes his wretched meals at her aunt's house and sleeps in a sort of pavilion near a river. George is the fortunate possessor of a thick neck, "broad athletic thighs," and "he breathed out an essence of masculinity." He is an accomplished baseball player; and for him endowed with these varions charms Marcia not content with luring Jonas from heavenly contemplation by a series of outrageous lies induces him to bitterly dislike Naomi and he declares his love to the wanton and "their lips met in a kiss that thrilled him, from tip of toe to the crinkles of his locks, with a full knowledge of passion. Whered lights, blue and yellow and crinison, flashed before him; and in his ear resounded the voice of the ocean." Poor Naomi, an involuntary and unseen witness to this extraordinary scene, attacked suddenly by a f

dies. Mareia although she had led Jonas on to a state of great bodily excitement loathes the sight of him; his hands reso damp, and "then, too, he ha a abit of secretly munching upon bits of Ehn bark." She devotes her attention to brawny George, and spends sever I hours of the night with him in his pavilion, which fact is discovered by Jonas, who bides his time. Meeting Marcia alone he pours of the night with him in his pavilion, which fact is discovered by Jonas, who bides his time. Meeting Marcia alone he pours of the night with him in his pavilion, which is braining passion, alternately reprotecting a dimploring her. He forgets his sacred calling, and says: "Though the gates of hell, if there can be any hill other than this execrable earth, yawn wide for me, I shall be executed by an timely farmer. Jonas tinds George asteep on the campus, and, irritated by "a bright red mark, like the sting of an angry bee, upon the swell of his neck, near the shoulder," smashes in his head with a rock. He then suffers remorse, and going into the woods, hangs himself with a pair of silken suspenders, a Christmas present from Naomi. Marcia, finding the village after these events slow and devoid of amusement, returns to her native home and marries an old flame of hers, Thomas Graham, a man of large wealth and "a great horny hand." She lived happily. She had no children. Such women seldom have them.

weath and "a great hory hand." Such women seldom have them.

This story is told by Mr. Gould with considerable power. Some of the descriptions are excellent, notably that of the eating room in the boarding house, though it may have been suggested by the famous pension scene of Balzae in "P re Goriot." I prefer this to the labored descriptions of the crows and the corpse and the remorse and flight o Jonas. There is a quiet sense of humor throughout the book which is refreshing and not forced or aggressive. But such rhetorical flourishes as that found upon page 65 remind one of our noble friend Sir Edward Bulwer Lytton, at his worst, where he indulged in real, pretty shop-keeping talk; and it seems to me that had the closing paragraph of the book, beginning with "what then is the conclusion," etc., been omitted, the final impression would have been much stringer As a story the incidents succeed each other naturally and the interest of the reader is kept alive. The introduction of the sick boy who, seeing the murder from his room, blows upon a horn of strange construction, the notes sounding to Jonas like the trump of the Great Day, is dramatic in the extreme. As to the manner in which the characters are drawn, opinions will differ. No one of them certainly excites more than passing interest. Jonas in his piety and in his lust is a prig, and if it were Mr. Gould's intention to depict him as such, (and there are lines at the close of the book which hint at this intention,) he has been successful. He is a prig when at a tender age he talks as a man of eighty-five to his father. And in his passion he is not virile; he would rather have spent it in snickering and gloating over the lost books of Elephantie than in masculine enjoyment. Mr. Gould is happier in his picture of George Dorne, who seeing an apple ready to fall carelessly picks it and eats it. Naomi, the pure Puritan maiden, the only loveable character in the book, is the foil to Marcia, And what shall be said of Marcia? She is another Emma Bovary. Like her, s

tive of her martied life, are adializable, most admirable, and the style is worthy of the thought. Now this last can not be said of the book as a whole, for its great fault is verbiage. If it were eut down one-third it would gain in dramatic intensity. The adjective predominates. Yet the style is never vulgar; and at times the balanced periods fall in perfect cadence upon the ear. The book is a strange mixture of idealism and realism. Too often do Mr. Gould's little fishes talk like whales. He gives to boys at school the passions and thoughts of men of forty. The healthy boy at school is not sensually inclined. He may from imitation contract low vices, but few are takes at heart. are takes at heart.

"Is the book immoral?" an anxious mother asks. Pray, good madame, what do you mean by immoral? The times change, and with them the manner in which certain relations between the sexes are talked and written about. Our mothers read "Jane Eyre" furtively, often hidden in the garret; our sisters openly discuss the grotesque animalism of Amelie Rives and the works of the ingenious Mr. Saltus. No longer ean the raproach of prudery be thrown upon American literature. Thackeray, in dreal of the British Matron, complained that since 1 enry Fielding no one dared to depict a Man; our young women writers of to-day are not content with depicting him—they undress him and explain the purpose and design of his auatomy. And this they call realism; but the great realists, Maupessant, Goncourt, and the Russians do not agree with them. When Balzac created Valerie Marneffe, that imperishable type of the true and complete wanton, he did not find it necessary to describe her dirty linen, he did not look upon her merely as a machine for love.

Yes, there certainly are passages in Mr.

Yes, there certainly are passages in Mr. Gould's book which are open to the charge of coarseness, and to be condemned, not because they are coarse, but unu cessary and, perhaps, untrue to nature. For instance, why should Jonas, who knew absolutely nothing about women, be so enraged at certain discolorations on his rival's neck? How did he know but that George was suffering from some cutaneous eruption? And so in the earlier part of the book, a few scenes in Marcia's career might as well have been let alone. The description of the different manner in which her foot was handled by the two lovers is masterly, worthy of an acute Frenchman.

worthy of an acute Frenchman.

Mr. Gould has simply tried to faithfully describe scenes such as may happen in every day life when young men and women of certain mental outfit and physical equipment are thrown into close companionship. Why should not such cpisodes be a legitimate subject for literary treatment? It is worse than folly to ignore them. So long a time has prudery remained supreme in English and American literature, that now already the pendulum has swung to the other extreme, and young women and young men say with Hobbes complacently in print, "The life of man, short, brutal and nasty," forgetting that Hobbes prefaced the sentence with a condition. There is no cheap blasphemy, no loose descriptions in Mr. Gould's book, His people do not chew the cold tobacco quids of departed friends and thereby work themselves into an amorous frenzy. He has treated a legitimate subject with discretion. treated a legitimate subject with discretion.

What Mr. Gould most needs is condensation, allowing one line to suggest a page. There is in the city of Albany a man honored and esteemed in such cities as Boston and even in Paris, the centre of all art, as a master of the art of writing a short story. He is a realist in the true sense of the word. His name is Mr. P. Deming. His stories are to America what the short stories of Thos. Hardy are to England, what the tales of Baizae and Merimee are to France; and his style apparently simple is the quintessence of art. It is doubtful if he is appreciated here; we read but little in Albany, and many of us really admire Robert Elsmere. If Mr. Gould has not already read these stories of Mr. Deming, they would fully repay him and might possibly chasten the orten too luxurious spirit of his style. For a first novel, "A Woman of Sorek," is certainly, a work which promises much for Mr. Gould's future literary carger. What Mr. Gould most needs is condensa-

Ринле Наце.



a position that may justly be made ridiculous. And if this is true, who when they have not charity. Lacking charity, they are wanting in culture. They must then, be passed over, and the century counted as loss.

There are Essayists who assume the role of Cassandra. Others,
despairing of the possibility of the
solution of life's problem, stand
with shrugged shoulders and mute
lips. To them the universe is a
dradful mistake, man a solecism.
Het not in vain the mythe of ale
old nations, the songs of rapt, instired bards. Is this Earth, born
out of chaos in flame and
smoke, - passing through ages of
preparation revolves, perfect infinite,
and terming, so man - the
cave, the lake, the ages, the fetich,
and the tabos, being left behind or
disappearing - steadily arrances, face
torward.

Spasms of the sky and the shatter of the sea, Master of nature and passion and death, And of all tenor and pain:

(9) But not in our day, not in our day, not in our day. For us the loil, the agony, the bloody smat. For posterily, the undisherbed, calm, glad fruition.

Philip Hale.

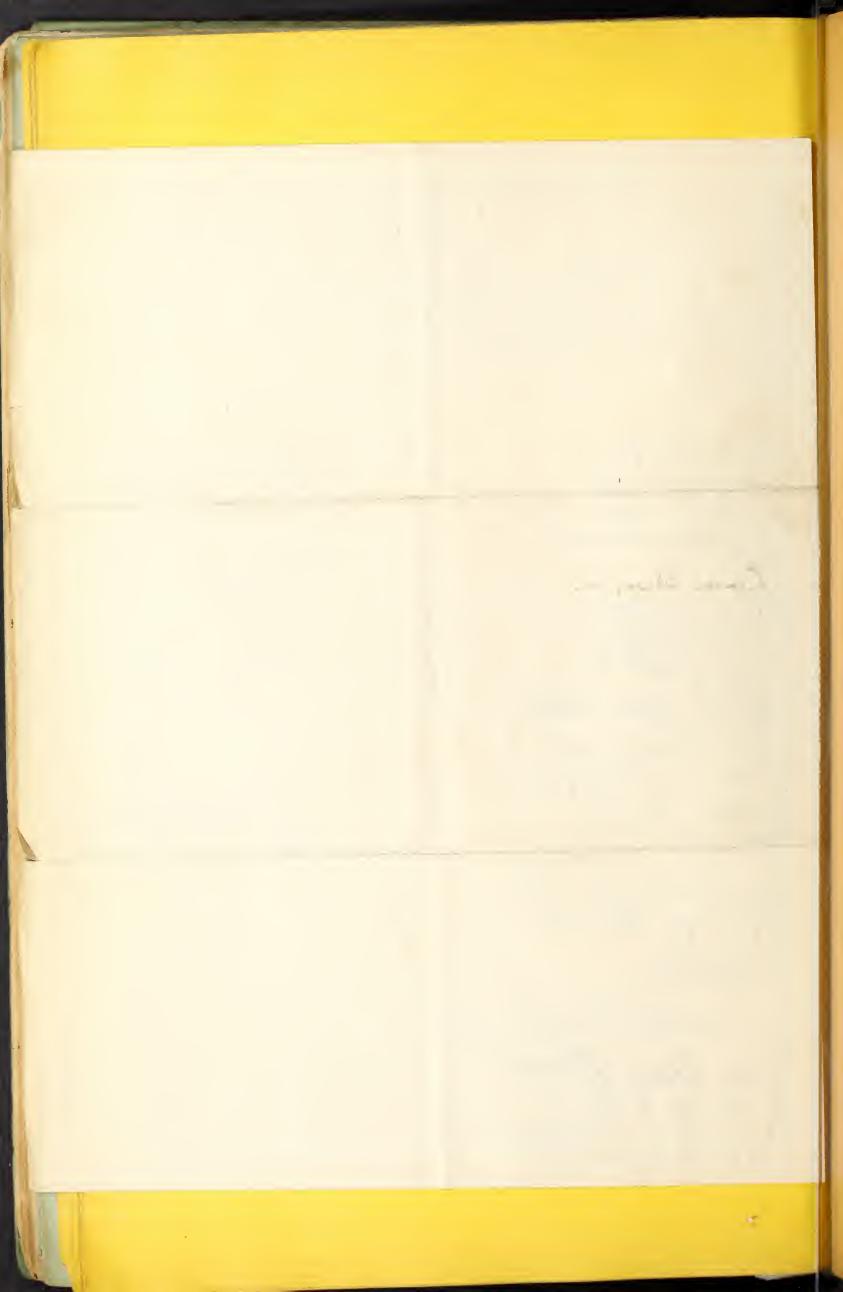
Wen now is their more sympathy in the world, more loving Kindness. Only let selfishness be thought shameful, only let the spirit of Charity rule. Then would wars cease without the discovery of Viil; then would confidence, sin cerity, return; and then would sweetness and light; pliancy and firmness, cease to be the Unmeaning terms of thetoricians. Man's love for his fellow firmey established, the greater Evils would soon fade away. Ascessity Hould then seem beautiful, and Even the mystery of death would not appale. That divine Emanation which we call the soul could then exultantly exclaim, "Rage on, Whish on I tread master here and sverywhere, Master of the



CAUX +00 7 7 7 7 7 7 MARCH 5, 1933. Dear Philip Hale: These roses can only suggest the fragrance of our loving wishes and fond hope that next year will afford another opportunity to express our great pleasure because of your benign spirit. Affectionately, Motert Charle F. W. Dentley John Elember Jauniston Bullard George B. C. Warrow 1. Lyndon Lonard Ware, Jr. Pane wait. Russell Gerould elargentstoed Cignes Carr Marjoin Walls H, F. Wanchester Eliaveth Boren. W. E. Green righ -Elimon L. Hughers Heley Eager Harold It Garler Charles servery Hwalu F. Wheeler H. Echenouser George Minot Horloy ?

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VISION OF ELDORADO. JEWEL - CROWNED VALKED UPON ROSES

we Impressive Ceremony - Superh Wedding Gifts-Their Bridal Journey -Full Description of the Hun-son-Lutbrey Kupthals, Last evening at the First Preshylerian

Last evering at the First Preshylerian empter at Saratoga, Miss Amy Ganilaer Lathrop was married with joint and ceremony to Mr. Walter H. Hauson. Miss Lathrop, who is well known in this city, a daughter of the late Paniel S. Lathrop and the ward of Leland Stanford, of California, has for some time lived in Saratoga with her mother, and her dully life has been marked by the display of rare and generous charity. In her the prior and distressed have had a faithful and sympathetic friend and morn preclose than the princely gifts that were showered upon her, were the heartfelt blessings and carnest wishes for her welfare that fell from the lips of those whom she had relieved. Mr. Hanson, of Saratoga, an extensive yoal, one amil raflroad operator. Young Mr. Hanson is a soelal favorite in Saratoga, the first of the such at present engaged in any husjuess.

THE CHURCH,

The church was most exquisitely decorated.

It was festooned with 125 strings of surlax and 800 yards of ground plac. Against the front of the organ gallery was an innease horse-shor end standard of roses, prominent among which was the "American beauty." In the centre of the church, but a moderate distance above the aisle, was the emblematic wedding bell, of manufacture at the emblematic wedding bell, of manufacture and composed entirely of roses. In its composition were the La France, mermets, pearls, panozontiers, nephetos and brile's roses. Under the next form and near the altar was suspended an enormous white altar was suspended an enormous white olove with ontspread wings, five feet from tip to tip, and made compactly of white flowers, emblematic of hope, peace and affection. The hardsmal font was filled with a solid mass of red and white tulips. The pulpit was a masterplace of the forlst's art and was very beautiful. The enclosure itself was entirely hidden by the wrenth of green and flowering plants. The first step of the hank was formed of double white primproses and white spirica. Next above was a line of white hyadenthis; one step higher exhibited one inindred calla lilles, intermixed with the more fragrunt lily dandiding. Surmonning the whole towered feros and palms, while on either side of the pulpit were two of the rare specimen plants, pandanns veitch. Two electric lights of the church.

The procession,

church.

The Procession,

The hour for the ceremony was eight p.
m., but for more than an hour hefore the
street was blocked with people, impatient
to see the bridal party. The clinreh was
well illed, not crowded.

The ushers were Meerss. Willard Lester,
William Manning, Wharton Meehan, Clarchee Le R, Kain, Lonis A. James, Alexander Rodand and Walter P. Butler of Saratoga,
and William Taylor of New York.

The music was furnished by eight memhers of Doving's orchestra of Troy. Philip
Ilade of this city was at the organ.

At a little after 8 o'clock to the bridal
music of "Lohengrin," the ushors formed in
ecuples and were followed by four flower
girls arrayed in pink, blue, green, and conper color costumes, with linge huts of preclous rosses hung on their arms. Their wake
was flower-strewn. The pretty maldons
were the Misses Agnes Putham, Bessle
Rockwood, Marie Janvrin and Emily Coloman. The maid of honor and the gentleman
in walting were cousins of the bride, MissJennic Ten Eyek, and Master Willie Ten
Eyek, of Albany, The little lady was drossed
in white tuile with pink flowers garniture
and her brother was dressed in black velvet
and lance coller, a la "Lord Fanntleroy," The
horbe, on the right of her nother, compreted
the procession, the head of which had already reached the altar.

The nume.

The nume,

The court tray skir with excepter

The mand,

The bride wore a dress of white satin, covered from the waist to the bottom of the court train skirt, with enscales of the firest point and duchess lace. Embroldered orange Diossoms on talle bordered the front breadth and gave the effect of freshly pleked hiossoms carelessly dropped. The train was three yards in length. From neek and arms and coiffent and several places on the elegant costume would be seen through the costly bridal vell the magnificent diamonds which the bride possesses, consisting of stars, crescents, necklace, pendants, pins and solltaires. In her hand she carried the floral couplimous of the groom, a boquet of three hundred sprigs of the Hilly of the valley.

Her mother was dressed in white satin, heavily trimmed with pearl beads. Her ornaments were diamonds and her bonquet Jack roses.

FIRE SERVICE,

From the clergy room appeared the groom attended by his, best man, Mr. Walter H. Riebards, of New York, and the officialing clergymen. The ushers, attending malds and others were arranged at the altar ou either side of the bride and groum, between whom and the ministers lay two beautiful white phish cushions, hand painted and fich. The couple knelt and during the few moments of silent prayer a quartetle in the organ gallery sang Mr. Ben Merrill's setting of the Lord's prayer. The quartette was composed of Mrs. W. J. Bentiey of Alhany, Mrs. Louis Stanton of Temple Grove seminary, and Mrs. Wilhur Gunu and Francis Walker of New York city. The Presbyterian marriage service was performed by the Rev. Mr. Alhen.

As the couple turned from the altar the quartette, accompanied by the organ, sang an oile written for the occasion, arranged to Michael Costa's quartette from Naaman.

THE RECEPTION.

Carriages were in walling to take the guests to the residences of Mrs. Lathron and

Carriages were in waiting to take the guests to the residences of Mrs. Lathrop and those of her daughters, Mrs. Lawton and Mrs. C. Luthrop. From 8:30 mtdt 11 o'clock the purfors and reception rooms were filled with the fashlonable throng.

PRESENTS THE

One of the principal attractions was an upper room where the wealth of wedding presents were displayed. The names of the donors had been removed from the articles and no list was permitted to be made. There were anmerous diamond ornaments of great value, from a solitaire to a very beautiful diamond neekhee, and elegant gifts of sliver. Autong the latter was a cabinet of 200 pieces of sliver and gold table ware, the gift of Senator Stanford. The case was in autique mahogany lined with heliotrope velvet and satin. The groom's present was a pendant in the shape of a half shell, studded with diamonds, and containing a large stone at the unrowest point of the shell. Then there were sliver and gold dinner sets, jewel cases, bon bon dishes, silver salad and egg dishes and spoons, toilet sets, paintings, needle-work, lamps, after illmer sets, brien-hrae, etc.

NOTES The decorations in the church cost about

The supper was provided by McElveney of this city.

It is stated that the lace alone of the wed-ding dress cost \$1,400. Mr. and Mrs. Hanson took the midnight train and started on their journey to Japan.

Mr. and Mrs. Hanson took the midnight train and started on their journey to Japan. Among the Albanians present were Mr. Clinton Ten Eyek, Mr. and Mrs. Robert Williams, Mr. Lansing and the Misses Lansing, Mrs. W. J. Bentley, Mrs. Norton Chase, Miss Stoneman, and Mr. Henry W. Garfield,

ND OPERA House

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THUS, J. LANAHAN, CIER.

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THOS. J. LANAIDS, COTIUS TO CONTRACTORS—Office of Enanl of Contract and Apportionment, and Apportionment, and Apportionment, and the second with the lills of viock of reinte, and the manne unit residence of the reinte, and the manne unit residence of the profolioment, at the office of office, while received by the Board of Go (71), hall, on Monday, April 1, 1859, at 11, n., for constructing a rillinged stoneware, will appurteannees, he sand street, fresh account are under the second are not necessarily the second are not necessarily the sand are not necessarily the second are not necessarily the second are not necessarily the sand are necessarily the sand are necessarily to the sand are necessarily the s of Contract of Contract and Bourd, In 9, at 11 o'clock oneware

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The right to reject any or all hids by reserved.

The right to reject any or all hids by refer of the Board of Contract and ApportionTHOS J. LANNAIDAN, THER.

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A AUVEL BY SWINBURNE.

WHAT MARRIAGES ARE IN ENGLAND AND WHY THE DIVORCE COURT COLLAPSED.

THE CAREER OF LORD CHEYNE, THE NOTED PHILAN THROPIST, AND OF HIS NOTED DESCENDANTS.

friend the efficial correspondent of the model. I London, August 25.—Mr. Swinding has made an experiment in which I dare say many of your readers will be interested. He has begun a prose work—a novel—in the columns of a paper called the Tuller. I do not know whether you receive the Tuller or not—at any rate I will "make assurance sure" by sending you tho first installment of Mr. Swindurme's work, which appears in to-day's number. It is called "A Year's Letters," protesses to be by "Mrs. Horace Manners," and begins with a severely ironical note to the author upon the morality of the day. In the "prologue" we are introduced to Lord Cheyne and his sout, the former a philanthopist, the latter a youth, who, but for his tender years, "would assuredly have figured as President, as member, or at least as correspondent of the Society for the Suppression of Sex, or the Ladies' Society for the Propagation of Contagions Disease ("unlimited.") I think you will agree with me that this is rather a starting beginning. There are some other members of the Cheyne family introduced to the reader, but as I send you the enture first part you will us your own discretion as to placing it before your readers, who will, no doubt, be glad at least to get rid of me for the day.

THE STORY OF LORD CHEYNE. feron the special correspondent of the month.

THE STORY OF LORD CHEYNE. From the Tuther, August 23.]
A YEAR'S LETTERS. BY MRS. HORACE MANNERS.

DEAR MADAM: I have read your manuscript with due care and attention, and regrot that I cannot but pass upon it a verdect anything but favorable. A long sejourn in France, it appears to me, has variated your principles and confused your indepient. Whatever may be the case abroad, you must know that in England marriages are usually prosperous; that among us divorces are unknown, and infidelities incomprehensible. The wives and mothers in England marriages are usually prosperous; that smong us divorces are unknown, and infidelities incomprehensible. The wives and mothers of England are exempt, through some inscritable and infallicle law of nature, from the errors to which women in other countries (if we may tenst the evidence of thadition) are but two fatally liable. If I understand at lift the somewhat obscure drift of your work, you bring upen the stage at least one married English woman who prefers to her husband attorber man. This may happen on the Continent; in England it cannot happen. You are not, perhaps, awase that some years since it with gropeed to establish among us a divorce count. In a very few months it collapsed, another jeers and house of a Christian and marriagula ousled through the farmace of this experiment, and came out pure. Tested by the final and inevitable agreet of public opnoin, the Divorce Court was a first superinear and imperiment. Look in the light papers and you will see no reports, in trials, the battes on this subject. Marriage in England it expenditures still venture to imagino or an agest that a littlish household can be other but the chosen home of constancy and reflicity. We know, if you contout that all husbands, all wives and alt criften. Bout or bred or married within the boundary of the three seas, are in consequence go and bappy. We do not expect foreigners to understand, to believe or to admire. We do not asyre to the sufflinge or candidation of inferior are. We are hurt only when any one born among us so far forgets the daties entailed by that suppliar privilege as to speak or write of England inclient ham the rest of the world. And this I carnot hurt feel you have here done. Let mitten the three seas, are in consequence go and only when any one born among us so far forgets the daties entailed by that suppliar privilege as to speak or write of England because the nature of the season of the control of the remaining or contents himber in a Christian age, and one own to the control of the season of t

In the spring of 1849 old Lord Chevne, the noted phinathrop et, was, it will be remeable and application of the control of the

corsele ou source qui reyonne. Chaque larma que tombe pent rouler dans une plaie qu'elle sourcers les veluptes acres et sevères de l'attendrissement alent lucu le plulair orageux des sens all unes "All this was astonishing, but satisfactory to the recipient, and writh at least any two of his feberalettes. Chuobins, Bluman and the rest, practical nen enough in their way, held in some entenut trabefuite and the ideal, and were mempalied of appreciping the absolute republic and the forces of the future.

the absolute republic and the forces of the future.

1. and virtue of the two chiefs was not common to the whole of the lamity. Mr. John Choyne, coinger brother to the noted philanthropist, has ived at a great rate for years; born in the regency located, he had grouped the receding sket of ratheries; he had made fribuds with instance, and sucked his orange to some purpose before he came to the rind. He may led well, not before it was highline; his dinances, inectited from his mother, and of his ally not bad for a younger some active it is transper to some purpose before he came to getter; he was impected for mins mother, and of his ally not bad for a younger some active it has been such as the set screw that keep both ends of the rite was a Miss Banks, rather hand one c, shorp and quick ma good-manned way. She had he had a daughter in 1836, and a son in 1840; then feeling no dends that she had done all that could be looted for from a model wife, complete ther good work by dying in 1841. John 'Choyas consoled time if with the reflection that she milt bare do e work by dying in 1841. John 'Choyas consoled time if with the reflection that she miltiplicate do evenes his own nices, the wife of a might bare do evene; his own nices, the wife of a might bar and frend, bad cloped the vear before, leaving a boy of two on her handband's hands. For the reasons it has we make to some way back and bring unit free set of characters, so as to get things clear at starring.

A reference to the Peerage will give us, third on

the cheven family fist of the best agent things clearing.

A reference to the Peerage will give us, third on the Chevne family fist of the last generation, two mame of "Helena, born 1800, married in 1819 Sir Thomas Midmist, Bark, hy whom (deceased) she had one daughter, Amicia, born 1820 married in May, 1:07, to Captum Philip Hare wood, by wumon she had issue Regundl-Edwa d. born Ardil 7, 1837. This morriage was dissolved in 1810 by act of Parliament." And we may add, Mes. Harewood was married in the same year to Frederick Stantord, e.g., of Ashton Hildrod, county Basks, to a bem, in 1841, sho presented a caughter, named siter peried at the lather's desire; the same, we need a seried's say, who in 1859 married the later father's lamonted decease. Lady Midhurst, then already widowed, took up her daughter's cause energetically at the time of the divorce. Her instantial knows her favorite abborrence; with her second she had olways been on the best of terms, reciving, indeed, now for many years past with his and his wife, an honored limiter for the term of her no mail life, and in a give though effectual way mistness of tho whole household. It was appalling to hear her hold forth on the topic of the nihappy Captud Harewood. She had known him happy Captud Harewood. She had known him happy Captud Harewood. She had known him happy Captud Harewood She had known him happy Captud Harewood. She had known him happy Captud Harewood she and became detectable. First and the hought fit to be delightful. After the first who child was, too, the heart of the poor by left in his this day his trainment of the poor by left in his this day his trainment of the poor by left in his this day his trainment of the poor by left in his this day his trainment of the poor by left in his mother and of acceptable. First had not cheapy his day to the him had was not the hought fit to be delightful. After his particular his his this day his trainment of the poor by left in his mother and of series of such as the his day his faither's sight of her

SPEECH BY WALT WHITMAN AT THE PHILADELPHIA CELEBRATION.

held hero to night in men; ry of Thomas Paine's 110th birthday, Walt Whitman made the following

Some this 1, of which place. I was then a frequenter, I happe and to become quite well acquainted with Thomas Pan. "Ves perhaps over the month of the provided and spot. If you close the provided and the whitest of linen. Under all circum, the whitest of linen was poor—he had a poor. Sconstable of some of the was poor—he had a poor. Sconstable of some of the was poor—he had a poor. Sconstable of some of the was poor—he had a poor. Sconstable of some of the was poor—he had a poor. Sconstable of some of the subject of the provided and provided and provided









































A Ballador Francois Vilion.

Bird or the byter side crow solden morn scarce riser when the solden morn of the solden were solden morn with side solden morn of the world of new men hears; when song new bore the sold worth's attire and felt its tune of the roll of them that same. Tresh girt for son the roll of them that same? Willon, our saw bad old did brother's name!

Alas I the joy, the throw, and the scorn that clothed thy id with hopes and sins and tars, and gave thee sto short bread and tares for corn, and plume-played a jail-birds for thy starveling peer, the shear.

Till death int close their flight with shareful shear. When lift of song nor twitch of twangling wire could by the bread or kisses; when light fame spurned like a ball, and haled through brake and brier, Villon, our sad bad, and may brother's name l

Could buy thee bread or kisses; when highe tame spurred like a ball, and haled through brake and brier, villon, our sad bad that man brother's name!

Poor splendid wing the religious and solled and torn! Poor kind wild he sad dashed with light quick tears!

Poor perfect voice, not broken to the worn. That rings althwart the sea where you man steers. Like joy-bells crossed with death bella in our ears! What far deligat has cooled the force desire. That like some ravenous hird and strong to the force. On that frait dely and some companied with flame, But left money and han roses to respic. Villon, our satisfact hand brothers name?

Prince of sweet some made out of fears and fire, A harder was they have a good the sire?

Shane soiled thy some and assolled thy shame. But from the feat-now death has washed the mire, Love reads out first at head of all our quire. Villen, car sad bad glad mad brother's name.

[A. C. Swinburne.

FAREWELL

Summer is fading; the broad leaves that grew
So freshly green when June was young are falling;
And all the whitper-haumed forest through
The restless birds in saddened topes are calling
From rustling hazel copse and tangled dell,
Farewell, sweet summer,
Fragmant, futly summer,
Sweet farewell.

Upon the windy hill, in many a field,
The honey bees hum slow above the clover.
Gleaning the latest sweets its oloom may yield;
And, knowing that their harvest time is over,
Sing half a helaby and half a knell,
"Farewell, sweet summer,
Honey-laves summer,
Sweet farewell!"

The little brock that bubbles 'mid the ferns, O'er twisted out and sandy shallows playing, Seems fain to lineer in its eddied turns, And with a planitive, burning voice is saying Sadder and sweeter than my song can tell, "Firewell, sweet summer, Warm and dreamy, summer, Sweet farewell;"

The fitful breeze sweeps down the winding land
With gold and crimson leaves before it flying;
Its gusty laughter has to sign of pain,
But in the lulls it sioks in gentle sighing,
And mourns the summer's early broken spellFarewell, sweet summer,
Rosy, blooming summer,
Sweet farewell!"

-George Arnold.

NOVEMBER.

When thistle-blows do lightly float
About the pasture-height
And shrills the hawk a parting note,
And creeps the frost at night,
Then hilly ho! though singing so,
And whistle as I may,
There comes again the old heart pain
Through all the livelong day.

In high wind creaks the leafless tree
And nods the fading fern;
The knolls are dun as snow-clouds be,
And cold the sun does burn;
Then ho, hollo! though calling so,
I cannot keep it down;
The tears arise unto my eyes,
And thoughts are chill and brown.

Far in the cedars' dusky stoles,
Where the sere ground-vine weaves,
The partridge drums funereal rolls
Above the fallen leaves,
And hip, hip, ho! though cheering so,
It stills no whit the pain;
For drip, drip, drip, from bare branch-tip,
I hear the year's last rain.

So drive the cold cows from the hill,
And call the wet sheep in;
And let their stamping clatter fill
The barn with warming din,
And ho, folk, ho I though it is so
That we no more may roam,
We still will find a cheerful mind
Around the fire at home!

Atlantic Monthly.

They loved and Raughed, they kissed and chaffed, They threw the happy hours away; That's the way the world goes round— That's the story of Yesterday.

They talk of fate, and calculate,
And keep accounts, and measure, and weigh:
"at's the way the world goes round—
That's the story of To day.

That's the story of To day.

'hey'll see on high in yonder sky
The God whose power destroyeth sorrow:

'That's the way the world goes round—
That's the story of To-morrow.

'That's the story of To-morrow.

IN MEMORY OF JOH THROP MOTLEY.

William Cullen Bryant in The International Review.

Sleep, Mother, with the great of ancient days.

Who wrote for all the years that yet shall be.
Sleep with Herodotus, whose name and praise
Have reached the isles of earth's remotest sea.
Sleep, while, deficut of the slow decays:

Of Time, thy glorious writings speak for thee,
And in the answering be re of millions raise
The generous zeal for Right and Liberty.

And should the days clertake us, when, at last,
The silence that—ere yet a human pen
Had traced the slenderest record of the past—
Hushed the primeval languages of men—
Upon our English tongue its spell shall cast,
Thy memory shall perish only then.

"When the Grass Shall Cover Me."

When the Grass shall cover me, Head to foot, where I am fring; When not any wind that blows, Summar blooms nor winter saows; Shall wake me to your signing; Close above me as you pass. You will say, "How kind she was," You will say, "How true she was," When the grass grows over me.

When the grass grows over me.

When the grass shall cover me,
Hoden does to Earth's warm bosom;
While I laugh, or weep, or sing
Nevermore for a yetting;
You will find in blade and blossem,
Sweet, sma'l voices, odorous,
Tender p'eaders in my cause,
That shall speak of me as I was—
When the grass grows over me.

when the grass grows over me.

When the grass shall cover me!
Ah, be oved, in my sorrow
Very patient, I can wait—
Knowing that or soon or late,
There will dawn a clearer morrow;
When your heart will moan, "Alas!
Now I know how true she was;
Now I know how the was,"—
When the grass grows over me!
[From "Songs of Three Centuries," author unknown.

"Call Me Not Dead "

Call Me Not Dead ??

Call me not dead when I, indeed, have gone Into the company of the ever-living High and most glorious poets! Let thanksgiving Rather be made. Say—"He at last hath won Rest and release; converse surreme and wise, Music and song and light of immortal faces: To-day, perhaps, wandering in starry p aces, He hath met Keats, and known him by his eyes. To-morrow (who can say ?) Shakespeare may pass,—And our lost friend just catch one syllable Of that three-canturied wit that kept so well,—Or Miton,—or Dante, looking on the grass, Thinking of Peatrice, and distening still To chanted hymns that sound from the heavenly hill."

[R. W. Gilder in Scripper's for Normales. IR. W. Gilder, in Scrioner's for November,

We confess that this is altogether a new view of a

So bird, and bee and brook and breeze make moan
With melancholy song their loss c mplaining;
I, too, must join them as I walk alone
Among the sights and sounds of summer's waning
I, too, have loved the season passing well—
So, farewel summer,
Fair, out faded summer,
Fair, out faded summer,
Sweet farewell f

In the lids down drooping you may hide Sign of inner tempests that may reign, But a chiselled sadness will abide On the face of one who fathoms pain. Speech should be divine From a mouth so sal, so sad as thine.

Ah! as night intenser dark doth show After flashing of the lightning's red, Smiles that cover a majestic woe Sadder are than wildest tears were shed. Speech should be divine From a routh so sweet and sad as thine.

Translations from Heine.

Die Jungfaau schlaft in der Kammer The girl is asleen in her chamber,
The moon looks quivering in;
Outside there is humming and strumming,
As of tunes when the waltzers spin.

"I'll lock out of my window, and see who Is disturbing my rest there below." And there stauds a skeleton fiddling, And he sings, as he jerks his bow:

"Once you promised to dance as my partner—You broke your word; and to-day
There's a ball going on in the churchyard,
We'll dance it out there—come away!"

The voice strikes home to the maiden, It wiles her out at the door; She follows, as, singing and fiddling, The skeleton strides on before.

It fiddles, and skips, and cut capers;
C ap, c ap! go it bones; and its skull
Keeps gruesomely nodding and nodding,
In the eerie moonshine dull.
[Blackwood's Magazine.

-From that eleveres' of ephemeral sheets, the Pellet, we reproduce this papedy which is only only of the hundred of original good things which have adorned the pages of its ten fair numbers, we are sorry to be obliged to withhold the name of the arthor:—

DUMPS OF DIRT.

Ex. **



The Death of Forrates by Ker Robh Burrows Deang St Finbar's Catherrae Cons. The might offer Larry was stretches. The boys they are paid him a visit; I bit in their sacho, too, they fetched -They sureated their duds till they mig it is For Larry was always the lad, When a triend was condemned to the squegar, Bur he's pawn ale the top that he has Just while the pe or bay tou neizer, Uno morsten his gob fore he died. - The boy they came cronding in face They ober their stools Close round about him, I'm ylims tound his coffin they placed, -The condut be will waken without Em. Juxed if he was fir to die without having dely repented, Said Larry "That's are in my Eyl, and all by the Clargy mounted To make a far bir for themselves." 3. Then The Cards being called for, they played, Like Larry found one of them Cheated; Luich he made a hard rap as his head the last being Easily heater. " so y's chates me bedease I'm in grief. O. is that, by the toy, the rason? scond ligios you to know, you ded thief



We trust that Mr. Damrosch will read this inter-and know what it means.

The musical critic of the Boston Post signs his articles. It is, therefore, permissible to say that Philip Hale is the name of one of the keenest and most discriminative critics in the country, It is pleasant to read the writing of a man who has no delicacy about using plain English in regard to pretentious humbingsery and who has no hesitation about uttering warm praise when he believes it to be deserved. The subjoined remarks called forth by a recent plane recital by Franz Rummel in Boston are from his pen:

recital by Franz Rummel in Boston are from his pen:

"It would be impertinent here to speak of Mr. Rummel's technique. For the word technique is too often used in a narrow sense, and, provided a player plays difficult pleces smoothly and accurately, it is said of him that he has an "admirable technique." But one planist's technique differeth from another is goven as one star differeth from another in glory. In Mr. Rummel's case it may be justly said that his ningers simply serve as the willing and cager instruments of the expression of his intellectual and sonsuous musical wishes: they obey his call without ostentation: like well-trained servants, they are never noticed, and yet it would be unjust to make no mention of the grace with which he uses them. In brief, his technique shows the highest development of planeforte playing of the modern school. It would be a pleasant task to speak of his of his exquisite management of the pedals; to speak in detail of his cotaves, scales, arpegrios, his seemingly engless gradations of tone, and his unerring sense of dynamio values. Perhaps the very case with which he plays is in itself the highest tribute playing of last evening shows that he has a right to regard himself as his best and sternest critic.

"Yet this perfection of mechanism, not so rare in these days of tochnique as in former years, would be

t-it dit

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worth but little were it not controlled by the musical individuality of the man. In the first place, he knows his composer. He plays Basch with supern breadby, yet every detail is most carefully finished. He recognizes the fact that the passion of Schumann is not the same as the passion of Beethoven. The sentiment of Chopin is never mawkish to him, and the heroid nature of the great Pole, as seen in the volumes played last evening, is not tempered by absurd sentimentalism, as some planists like to think. For Chopin was made of flesh and blood he was a man of passions, not built out of sugar and rose leaves wad monoshine. So Rummel enters into the individuality of each composer, and yet preserves his own. Now this is sentomer, and yet preserves his own. Now this is sentomer, and yet preserves his own. Now the sentom seen.

"The playing of Mr. Rummel, then, is marked by intense thoughtfulness, or, if you prefer, intellectnality. He does not play, however, like a pedantic schoolmaster. He is flery, robust, passionate; but his passions are under control. He is sensuous, not as the languid, heavy-eyed man of the East, but as the strong man of the North, whose frame is racked and sonl is torn when passion comes upon him. This combination of keen intellectuality and noble senequousness is also seldom seen in planists of the day. And seldom are all these qualities, technical and mnsical, so united and bound together as in this pianist, Franz Rummel."

Pietro Mascagni, the composer of "Cavalleria.

pionship of the college has seen untermined.

WESLEYAN UNIVERSITY.
MIDDLETOWN, Conn., Feb. 7.—Mr. A. P. Burbank, the reader, was entertained Wednesday evening by the Gamma Phi Chapter of D. W. E. In the evening he read at a reception given to their friends, and later was the recipient of a supper in the society hall by the members of the chapter.

The semi-annual examinations will begin Monday and last through the week, during which time recitations will be snspended.

A committee has been appointed to inquire into the feasibility of holding a banquet on Washington's Birthday instead of the usual musical and literary entertainment in the chapel.

Frof. C. T. Winchester goes this week to Johns Hopkins University to deliver a course of lectures on English literature. Ho will be absent two weeks.

AMHERST COLLEGE.

AMHERST COLLEGE.

AMHERST, Feb. 7.—The Glee and Banjo Clubs are rehearsing three times a week in preparation for the Western trip the latter part of this term in Boston, Springfield, Northsmpton, Holyoke, and Amherst. The Western trip will begin Saturday, March 28, with a concert in the Berkeley Lyceum, New-York, and end Saturday, April 11. Concerts will be given in Pitteburg, Cleveland, Columbus, Chicago, Bunialo, and points further West. The Alumni are adding the club financially and arranging for concerts.

The Junior "prom" was the social event of the week. Fully 250 attended, and Pratt Gymnasinm was prettily decorated for the occasion. In the afternoon the Alpha Delta Phis gave a tea' to their friends.

Prof. Neull's health is much improved, and he will be able to continue his classes in two weeks. At

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MAY SHORTEN THE COURSE

A MAJORITY OF HARVARD'S FAC-ULTY FAVORS THE CHANGE.

SOME INTERESTING MATTERS BEOUGHT UP IN PRESIDENT ELIOT'S RECENT REPORT TO THE BOARD OF OVER-SEERS-THE GRADUATE SCHOOL.

SEERS—THE GRADUATE SCHOOL.

CAMBRIDGE, Mass., Feb. 7.—The annual report, which President Eliot of Harvard University has which President Eliot of Harvard University has brings into prominence two subjects which have bring engaged the attention of leading educators, and which are of supreme importance to the general public as well as to college men. These are the proposed lice as well as to college course and Harvard's new hortening of the college course and Harvard's new position with regard to advanced study and special position with regard to advanced smust directly affect research. Both of these matters





The Music Committee of the First Religious Society, Roxbury, invite you to attend an

ORGAN RECITAL

BY

MR. PHILLIP HALE,

AT THE CHURCH,

Monday Evening, Jan. 28, 1889.

PROGRAMME.

The Recital will begin at eight o'clock.

c. Scherzo Symphonique,



FRANZ RUMMEL'S PLAYING.

A CRITICAL ANALYSIS.

In the Boston *Herald* there appears from the pen of Mr. Philip Hale, a thoughtful analysis of Franz Rummel as a pianist, which, in conveying to our columns, we heartily indorse:

"It would be impertinent here to speak of Mr. Rummel's technique. For the word technique is too often used in a narrow sense, and, provided a player plays difficult pieces smoothly and accurately, it is said of him that he has an 'admirable technique.' But one pianist's technique differeth from another's, even as one star differeth from another in glory. In Mr. Rummel's case it may be In Mr. Rummel's case it may be justly said that his fingers simply serve as the willing and eager instruments of the expression of his intellectual and sensuous musical wishes; they obey his call without ostentation; like well-trained servants, they are never noticed, and vetit would be unjust to make no mention of the grace with which he uses them. In brief, his technique shows the highest development of pianoforte playing of the modern school. It would be a pleasant task to speak of his cunning tone production, and, in connection with this, of his exquisite management of the pedals; to speak in detail of his octaves, scales, arpeggios, his seemingly endless gradations of tone, and his unerring sense of dynamic values. Perhaps the very ease with which he plays is in itself the highest tribute paid by his inner self to his own mechanism. And his playing of last evening shows that he has a right to regard himself as his best and sternest critic.

"Yet this perfection of mechanism, not so rare in these days of technique as in former years, would be worth but little were it not controlled by the musical individuality of the man. In the first place, he knows his composer. He plays Bach with superb breadth, yet every detail is most carefully finished. He recognizes the fact that the passion of Schumann is not the same as the passion of Beethoven. The sentiment of Chopin is never mawkish to him, and the heroic nature of the great Pole, as seen in the Polonaise played last evening, is not tempered by absurd sentimentalism, as some pianists like to think. For Chopin was made of flesh and blood; he was a man of passions, not built out of sugar and rose leaves and So Rummel enters into the individumoonshine. ality of each composer, and yet preserves his own. Now this is seldom seen.

"The playing of Mr. Rummel, then, is marked by intense thoughtfulness, or, if you prefer, intellectuality. He does not play, however, like a pedantic schoolmaster. He is fiery, robust, passionate; but his passions are under control. He is sensuous, not as the languid, heavy-eyed man of the East, but as the strong man of the North, whose frame is racked and soul is torn when passion comes upon him. This combination of keen intellectuality and noble sensuousness is also seldom seen in pianists of the day. And seldom are all these qualities, technical and musical, so united and bound together as in this pianist, Franz Rummel."

CHICKERING HALL,

Tuesday Evening, March 3, 1891, THIRD CONCERT

OF THE

NEW YORK PHILHARMONIC CLUB.

SOLOISTS:

MR. W. H. RIEGER, Tenor.

MR. ALEX. LAMBERT, Piano.

MR. CHARLES HEMMANN, Violoncello.

MR. MAX LIEBLING, Accompanist.

Reserved Seats \$1.50. Admission \$1.00. For Sale at Edw. Schuberth & Co., 23 Union Sq.

It is said that E. E. Rice, with a number of costumes in his possession, has started for Australia, under engagement with a local manager to produce all his burlesques in that distant land. Mr. Rice, after his disasters with the "World's Fair," tried a comedy called "Never Happened," which was also unsuccessful. Despite his disasters and unpaid salaries, there is in the profession a very friendly feeling towards Mr. Rice.

Steinway Hall—the small room going by that name—still preserves for us the title of the place which was for half a century famous in our musical history. For light concerts it is highly convenient. Several good entertainments have been given there this week, the Heckle and Brittings concert among them; and among coming concerts are those of Conrad Behrens (March 5) and Signor Dusenzi (March 12). Much good music will yet be heard in Steinway Hall.

The coming Italian opera season continues to be a fruitful topic of talk in musical circles. It is stated in London that Abbey has engaged Melba, Van Zandt, and the Dc Reszkc; and hopes to secure Albani, Richard, Stahl, and the Ravogli sisters; and possibly M. Lassalle. All these artists have sung together. The high prices which Mr. Abbey will charge for seats is also a matter of gossip; and this feature of the enterprise is not viewed with favor by the mass of amateurs who wish to hear Italian music.

Bernhardt and Davenport are having a contest in the newspapers over "Cleopatra" and Sardou's conception of the character of the great Egyptian queen. Bernhardt does not conceal her dislike of





A Tribute to Philip Hale

To the Editor of Musical America:

To Philip Hale

To find the heart of Thackeray beneath A Yankee's shirt, to feel the human glow Of that great pulse that/ever lilted slow—Of that kept in every throb true manhood's faith:

That through all tides of ministry till death With hope, with joyance, bravely did bestrew

His life's broad page with blossomings that show
In fair, strong flowers fed with immortal breath.

The broadest laugh since Rabelais, and the best,
The keenest point since Junius trimmed a quill:

O Attic delver 'mid our brawling West, on the with his rare succession still; In thee we hail this rare succession still; In thee we hail this rare succession still; Like him, lives in thy prose's cadenced chime

At once the wit, philosopher, and mime.

New York, May 5, 1923.



ed Arts on Riverside Drive, New York. Inset: Nicholas Roerich (Right)

he is coming closer to things artistic and is supporting art and education more than ever.

"As Nicholas Roerich has written in his article on Beauty and Wisdom, 'The time for the construction of future culture is at hand. Before our eyes the revaluation is being witnessed. Amid the ruins of valueless banknotes, man-

LIMA, OHIO, FORMS NEV

Kiwanis Will Send Singers to Eisteddfod—School Festival

By H. Eugene Hall

LIMA, OHIO, May 14.—Much interest has been aroused by the organization,





HALE WILL BE HAILED HERE.—It is rumored that Mr. Philip Hale, the Boston critic, is to be one of the faculty of the National Conservatory of Music of this city next season. Mr. Hale will be hailed here with pleasure.

They are missing a sure opportunity to be instructed.

As a program maker Mr. Arthur Nikisch is a failure. Study his last program and see if it is not so. We have no fault to find with the manner it was played, for it was in the main superb.

Mr. Philip Hale has expressed his ideas so well in the Boston Post concerning this concert, that I refer to it, because he says it so much better.

JAMES M. TRACY.

CHICAGO U.I.

love yeal very much."

So saying he advanced upon the unhappy cutlet, who was too terrified to cry out, and gobbled him up in a trice.

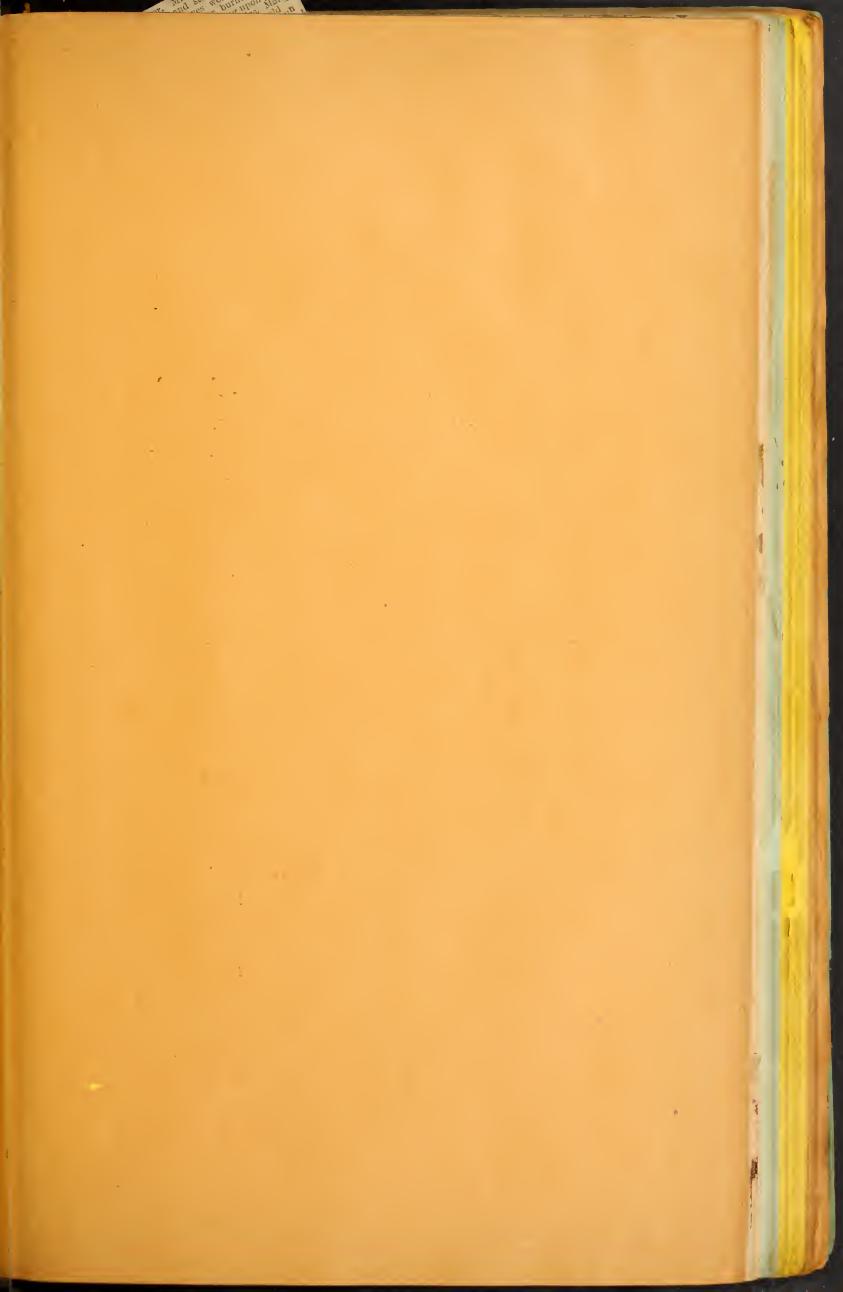
Then the etude and the cold yeal cutlet resumed their travel, only the cold yeal cutlet went the same road as the

Pender even had the American nerve to make a speech to the audience, explaining that the lion was worked by machinery.

I was at a meeting of members of the Press Club the other day, when one of the speakers drew a



























STRANGE CONTRASTS SEEN UPON THE DRAMATIC STAGE,

Is a Perfectly Virtuous Woman Able to Successfully Portray all Emotion Be-tions and Shades of Emotion Be-

tailmings of a Vo bahnem.

What a contrast there is between who are norman or a fall of sets of the contrast o

Clara Morris, with her stormy youth and her later years of unmixed pain, shows pathetically the ravages of disease. There who have played at the Leland this week!

periodic jewel stealing trick to which certain the stagewas a part of the business, like the are people who, unacquainted with her life, speak as though her evident distress upon

how he sequinced his occult powers; he could we have a considered his occult powers; he could be a considered his consideration his considered his consideration his considerati

tery. He tells you frankly be does not

The Appearance of J. Kandall Brown at the Letand-Announcements. Mr. J. Randall Brown is a man of mys-

Such is this actives; and could one expect her need is a flosalind or die as the fair Oppelias, Xo. The play must suit the woman, and lo, we see "Article 47," "Miss woman, and lo, we see "Article 47," "Miss young, and lo, we see "Article 47," "Miss young, and lo, we see "Article 47," "Miss young, and lo, we see "Article 47," "Miss of sing and horror the soul of the plot; "I see you of sould all the soul of the plot; "I see and more the sould be for music. She must be lights and the see ough of the wind through cypresees should be for music. She must be inspired the sould be for music. She must be inspired the should apply the lights and the second of the wind through cypresees should be for music. She must be inspired who, as the French say, write "Export-litation of modern hughers are comedy, nor the cound of modern Angle-Saxan comedy, nor the fort the rigid wood for melo-drama with bettief the fact of modern melo-drama with her fact of must be inspired for the say." But Clair Miss with the litations she does not strive to make the flesh creep, and her serving woman, I am sorry she feels so be does not then it is only a play." But Clair Morrise from woman, I sm sorry she feels so be does not not must be seen bet face and heard ber voice will carry them with him the reet of the who has seen the face and heard ber replaying the life is a flemendable for the life of more and heard ber or or dreams, that answer results or dreams, that answer results or or dreams, that answer results in the life of more and search and search or search of most men and benders. I make the life of more and search and search or search of most men and benders.

I he will carry them with him the reet of thoughts or dreams, that answer results when the first of the intensal of the more seen been done in the search of the more seen of most men and mental and the man and mental and the will carry when any service of the mental and the mental and the mental and the seen of the mental and the seen of the search of the mental and the seen of t

"A man's issuence included in the little and a man's issuence incard in bell, Far down, Fanedne." The eats mandrakes, which when pulled from the ground, shrick like a human. "Wearied of these she nibbles at dead sea fruit. When she sleeps it is near the Upas rive, but she prefers to receive the visits of vampives and the Black Man. Lamia, the wampives and the Black Man. Lamia, the dampires and the Black Man. Lamia, the dampires and the borse-leech cartess her and the daughters of the borse-leech cartess her and kiss her neek.

Clara Morris wears, as if from force of babit, the tragic mask. Let lier simply come upon the stage and look at the audi ence. There is something uncanny about ner ory drees. She walks as though it were midnight and she trod upon unknown were midnight and she trod upon unknown by common mortals. Her laugh rings like by common mortals. the etagewas a part of the business, like the periodic jewel etealing trick to which certain bukes to clergymen indulged in by the periodic jewel etealing trick to which certain places to clergymen indulged in by the place is a considered or the public representations and beater with a contrary, a being beater a clergymen indulged in by the contrary, a be is busiled with stage manages of the neutral suffering no the contrary, a be is busiled with stage manages one still cled with any disease of the nerves. How hard it is for liealty people to understand the tortures endured by the which is the contrary and is a contrary of the contralist of the nerves. And how true to nature endured by the contralist of the nerves of bareard in "Article 47." The suddence of the nerves of the misery of living with one subject to the feet, as when a child deprived of a case rune in the intervence of the misery of the suker but who ever has near the misery of living with one subject to the feet, as when a child deprived of a case rune into in the suker over has near the misery of living with one subject to will the truth of the contralist of the clean and the misers of a frame of the disease. It has broken who has a none of hames easier who of the contralist of the contra

tieb sympathy of ner voice and the layorange side of her technique as did the air of Hayda.

Hayda,

Iler middle register (to use a doubtful and controverted expression) is n. t. entirely even and controverted expression) is n. t. entirely even and shows—rarely it is true—the signs of wear, while ber upper notes are crystalling, exquisite, lier use of the portaneuto inight at times be criticized; her sestained intere is too much of the vibrato; but all there are tones are not sharps on the sun. There are there is too much of the vibrato; but all there are out sharps on the stage as Madame and left the hall with regret, to lose the crowd left the hall with regret, to lose the crowd left the hall with regret, to lose the crowd left the hall with regret, to lose the impression made by her in the nusvoidable impression made by her in the nusvoidable out shrank no her in the nusvoidable to hoth closer, and the stage as Madame and but hally with hoth cloom, has where men foundly with hoth cloom, had but there are the confusion, and the their natural and the stage of the confusion, and the confusion, and the confusion.

weak points.

"Interpretation of the results and the not show the esympathy of her voice and the layorable sit of sit of the sit of

but it may be said at once that the commence of high in may be said at once that the company of Aladame Albani is not consposed of Madame Albani is not consposed of Madame Albani is not consposed of Madame Albani is not consposed of the burder of Aladame Albani is not consposed of the burder of

resplendent, as the Jungfrau seen from Inlu speaking of the concert which was the
lu speaking of the concert which was the
occasion of this thi ong, it is most difficult to
give an opinion which is a hefractly correct.
The miserable accustice of the rink are well
known. Now the hanging of banners and
Largeries, although it may have made the
nucles as a place to sing. Probably not one
person in a hundred was easted in such a
not player to advantage.
Or player to advantage.
But it may be said at once that the composition last right lust he could hear singer
or player to advantage.
But it may be asid at once that the comperson in any be asid at once that the commerit.
Wilse Jhamian has an uneyen voice not as
merit.

Tor it was packed from end to end, from the form in was packed from end to end, from of men. It was an audieuce crowded with representatives (to use the humorous distriction of anoba), from the upper disases, from the upper middle classes, from the upper middle classes and the upper respective of ending the classes, from the upper middle class. Sor was the old-established and descryedly popular criminal class unrepresented. Many faces unknown to thearte-goers or the med other public and private gatherhees of the firsh-American type, which will scot for outshone the electric lights, faces of rare the firsh-American type, which will scot be fulled in the distance soured slott the polished ones to the world at large as the American to the world at large and the world and th

extraordinary sight of last night? A Tremendons Crond listen to Her at the Eink.

Had Miss La Jennesse when she went upon the lyric stage taken the mame of Trojani, would the rink have presented the state of last night.

VEBVAL.

In New York city the result of this and feature of the nglo-mania which has been poured upon us—woise than the contest poured upon us—woise than the control of the seven visite—is that many a good the sprices paid for sopranos and altos in churches which still regard a boy-choir as the abomination of decolation have failen, so greatly is the market over-stocked. A girl who has naturally a good voice and has atudied, hestlates about going through the drudgery of choir work for the anallaum which she will receive, and abe turner in pret musical-farce-comedy. To be sure the dread solventia and the hideous maical-farce-comedy. To be sure the dread of appearing in tights defers many, or we of appearing in tights defects must be hideous about do a formetimes gives may to proud consciousness of physical charms. ST (SMITHER)

This same city of New York boasts of its musical advantages and pulls itself up in an unceenly manner. It hoasts of its "German unceenly manner. It hoasts of its "German unceenly manner. It hoasts of its "German chartesten to their words property," which, financially, is governed by the Philistine and and artestenily, is governed by the Philistine mobd and bare their breasts, prefering to listen to their words their breasts, prefering to monda and bare their breasts present their present of the interpretation above the chartering to or or orecestra, it is to them a market place caused of ways to a series of the chartering to cused of ways become a financial and the chartering to cused of the stockholders boxes at the construction of the stockholders boxes at the construction of the stockholders boxes at the stop of the stockholders boxes at the construction of the stockholders boxes at the construction of the stockholders boxes at the stop of the stockholders boxes at the construction of the stockholders boxes at the sealing of the stockholders boxes at the construction of the stockholders boxes at the stop of the stockholders boxes at the contrast of the stockholders boxes at the stop of the stockholders boxes at the stop of the stockholders boxes at the construction of the stockholders boxes at the stop of the stop of state of the stockholders boxes at the search of the stockholders boxes at the search of the stockholders boxes at the contrast of the stockholders boxes at the search of the stockholders boxes at the contrast well and the search convertion of the stockholders boxes at the contrast of the stop of the stockholders boxes at the contrast of the stop of the

Nor are the orchestral concerts successful in a pecuniary view. The Steinways lost money on Rosenthal. The amount of it is suffer the market is overstocked; there is a suffer on market is overstocked; there is a suffer to the nuese; and way down in the nearts the New Yorkers as a class do not care for it. It does not appeal to them. An early education in the sit was not granted to them. True, because it was the fad they partsed third-rate singers; but they have perome tired of the whole thing. And can pecome tired of the whole thing. And can become tired of the whole thing. And can be only an analysis of the number of number o

THE BEIGN OF BOY CHOIRS.

HOW IT HAS AFFECTED THE SER

House Stockholders Families of New York Opera Pure Volces of Women Versus Squeals

the reader is the remarkable increase in the number of boy choirs and the tendency of the Pyiscopal churches in that direction. and Brooklyn. The first thing that strikes and chapel within the limits of New York and paid voice in the choir of every church are the names of every organist, chorister which they are attached; and in its pages Church and Choir Directory. It contains the names of the various clergymen and the names to There has been lately published in New York a book called the Metropolitan

Ho'y Spirit in Madison arconuc. The regular clour is a mixed durant-tile at the mounting and evening services. In the afternoon, however, there is a resper service and for however, there is a resper service and for long will it he before the cuttre service is sung by the boye? For a mixture earch as sung by the boye? For a mixture earch as ung by the boyes for a mixture earch as carry the day.

The arguments made by the advocates of a choral sorvice rendered by topes are made that send that and the send that are the send send send that the boys.

It is ead that are the send send the boys.

In whatever that may mean. The boys.

Their volces heing coloriese and devoid of divine worship. Sendals, such as occasionally arise thom familiarities indulged in by divine worship. Sendals, such as occasionally arise thom familiarities indulged in by the may and women of a mixed choir such senguine rectors who really believe, in spite sanguine rectors who really believe, in spite the was from the beginning of intureh is lineally descended from the twelve church is lineally descended from the twelve appostles and was from the beginning of the intuition of the such are the send of the such are the suc

troduction of boys in full cathedral service.

If a church has large revenues, it can afford to spend much money upon its choir, but the delivered to spend much money upon its choir, boys both masterly and religionsly as in the English cathedrals; and so in Trinity barten at its best. But for the ordinary system at its best. But for the ordinary the chief has a for more than one good one, and no church here has money enough material for more than one good one, and no church here has money enough one, and no church here has money enough to educate them as they should be educated. Wo matter how faithful and devoted and not create voices, he can not re-create enough material for more than one good one, and no church here has money enough one, and no church here has money enough the offices be can not re-created end fective canses to deducate them as they should be educated and not create voices, he can not re-create denough out of tune. If a church is poor, it can not create voices, he can not re-create denough out of tune. If a church is poor, it can not the Lord in his infinite goodness has abould the link most beautiful of une. If a wonan's voice, why all instruments, a wonan's voice, why is abould the gift he co confempted?

Just have the condition of the condition of the condition of tune of tune. It a wonan's voice, why is abould his gift he co confempted beautiful of the condition of tune.

Just as the boy's voice under the instruc-tion of a skilled man shows the benefit of careful instruction it breaks and the labor has been epent to no avail. And how can a boy of immature body and mind sing intel-ligently words so fraught with dramatic intenting as those found in the conticles and anthems of the Episcopal church? Take ante sone of a woman. Can whining hoye interpret that glorious inspiration? In-interpret that glorious inspiration? No. Certain persenges in the Te Devum can only interpret that glorious inspiration? No. Interpret that glorious inspiration? No. Interpret that glorious inspiration? No. In the Joys of maternity are either a hitter-an eet recollection or a longed-for possi-an eet recollection or a longed-for possi-

But the boy-choir is part and parcel of the millimery which covers the dry-bones of a so-called christianity. The people of a church certainly have a right to engage church certainly have a right to engage is for their gratification and it is not the business of the onteider who is not comparise to their gratifications and it is not the pushed to listen with toriured ears. If the pump and ceremony be enhanced by boys, let the sports proceed.

AMUSEMENTS.

Clara Morris, Article 47," at the Leland.

Clara Mortie. At the mistress of hysteria, at the Leland.

Clara plorification of the country of

women who will merry the mean and spurn women who will merry the mean of the wolled.

The melencholy wall of her voice, now like the viols, now as though it came from a grace of her movements the grace of her movements suddenly seen side by side with grotesque suddenly seen side by side with grotesque suddenly seen side by side with grotesque of the dramatic perspective, exaggerating petty details, slurring over a dramatic opportunity; all these are nothing to an occasional Native Moment when she sweeps petty details, slurring over a dramatic opportunity; all these are nothing to an occasional Native Moment when she sweeps everything before her as in the great seene in heartest of the treat and her hollood could not stand the strain were the history and the strain were the pitch and the strain were the pitch and the straings themselves would pitch and the straings themselves would and the exception of Mr. Everham who

Tap.

With the exception of Mr. Everham who took the part of Dr. Coombe, the players who surrounded her were below mediocrity. Mr. De Bellovillie, the fiery lover who in falous rage shoots his mistress, went through the various emotions allotted to find with the phiegm of a Yorkshire farmer eating at his leisure his customary. Finch of turnips.

of turnips.

Of turnips.

The waits were long, and the evident physical suffering of Miss Morris intensited the gloom and horror of the play.

To-night a new play will be given Renee to Morris in the play.

TURDAY, MAY 22.

service the Sunday following. In fear and trembling I went down the corkscrew stairs. There were the Josice cumstances forced me to repeat that same I expressed my regret and promised to reform, a promise which I made in earnest. But cirin the whole range of English church music.) the music that morning. They complained of its lack of dignity, its unfiness for the place, occasion, etc., etc. (The service, by the way, was one of the most celebrated ones in the way, mas one of the most celebrated ones in the way, mas one of the most celebrated ones in the way, mas one of the most celebrated ones in the way, mas one of the most celebrated ones in the way, mas one of the most celebrated ones in the way, mas one of the most celebrated ones in the way, may be a second the most celebrated ones in the way was a second the celebrated ones in the way was a second the way was a ant ladies met me going out of church and reproached me bitterly for the character of One Sunday after the scrvice some very pleas I was one time organist of St. Peters' church, heard enthusisstic young ladies who never saw bim, speak of him as that "dear man." Hawels were taken for gospel, and I have the war cty, the shibboieth, too often merely a synonym for stupidity. The writings of that coloseal fraud and humbng the Rev. Mr. and churchiy-'churchiy' was, by the way, forc dis lonored name, and four or five letters of the alphabe: after it, It made no difference, It was Erglish music, therefore it was good elergyman, for some Englishman with a Dr. be together by either some broken-down English were simply a stupid row of chords strung was witten by Erglishmen. It the music were always good, so much the better, it it attempts were made. It became the rage to hard "English" music in the churches, not because the music mas good, but because it may the manufacture of the music manufacture in the character of the manufacture of the manufac awallow and assimilate. But still heroic

PHILIP HALE. will be bonest, even though it perbaps be doubt, be very small beer, but the brewage the painter who wishes to sell them, his brother artists who eary him and the articles critic who has an az to grind. The articles will not contain fine writing. They will, no additionable he were small her preserved. good and they may be bad. I leave that to about paintings. I will simply give an account of some of the pictures. They visty be art critic shudder. Blees you, gentlewen, this is not to be a criticism. I know nothing which would make the artist and professional rian blurting out his real opinions—eaoiniqo before the opening of the Salon, but as a barbawho has had his criticisms written some wee yarns. And we will now go in and look at a few of the 2500 pictures. Not as an art critic side, holding you by the button and spining for a week, and we have been too long out ***
But the Salon is open, and has been open

if you would only always give us music like

that was music; that was churchly music "Ab, Mr. Hale," they exclaimed, There were the ladies radiant, profuse in

> olay some musleal instrument, even though t de nothing nobler than the jewsharp, Therefore, while a pity that we can not all

ing from the grave to make a family call or looking back thirty or forty Jears inning back for ten and even tweenty years; isan salons, of your good old aristocreacy, ne palaces of the rich, in the front roomsented (so far as Albanians are concerned) in It-that is, art, had its origin, or was in our people. It was during the years 1876-7 of belasver sew esendyidatilis ni tra nedv given over to the arts. In fact, I remember ignice and hold me up to ridicule in the sight of the people. Yes, Albany is a ciry ricies would pounce upon me and expose my is all its phases and phrases, and your art t the Albanians are a prople versed in press my country relatives with, my learning; course of the following articles and thus imrefer than to work in these words in the erms, a jargou, slang, argot, whatever you may please to call it. Nothing would be dections, I have acquired a vocabulary of art In listening to the talk of the artists, besides the impressions which have given rise to the preceding deed and philosophical reflections.

with some trouble and no inconsiderble extashionable, his books having deen obtained the name of Ruskin, and that he had written wanderings that a man lived in England by leaders in your society learned in their follows: "Good molif these, Strong one of Perhaps color. Wilkinson is a strong man. Perhaps bardi, count of Vernio. You see, history that shepherdess is too distinctly drawn."

Tepeats itself.

Typeats itself.

Typeats itself.

Typeats itself.

Typeats ago, some of the count is years ago, some of the contract of the count is well about ten years ago, some of the count is well about the count is well about the county is well about

oe called the Eastlake rash, which was as pense. This symptom was followed by what may

a decorator. The paper hanger an artist, ments. The sash and blind painter became pervaded all classes and affected all employ-The rage that the men of the family when occasion spittoon gave way to a decorated implemen The sawdus crossed over the ice pitcher. "neutral tints;" Peacock feathers wer his head upon the wall, without greasing th the owner after a hard day's work could res walls, ostensibly for ornament, but so tha niture men, toshings of worthy citizens wer covered with stars, and comets with full bloom as a serie placed upon the bloom talls. Fans were placed upon the chairs and tables were built by aesthetic fur Weil, do I remember that sad discase, Houses were gutted of their old comfortable furniture, and mathematica catching as the measles.

great day, and thrice fortunate are we who s ekw JI , zerode limpossible horns, It was a flat-breasted womem in buttonless night back to help their tottering memory. Christ-mas cards were sont about, lurid cards with pronounce, and had to write in pencil on the statues hoisted into their parlors, easts from the antique, the names of which the could not before or after the Christian era. Some had bar-rooms. People talked fluently of Queen Anne, who tardly knew whether she lived The art fever invaded the chnrches and the ber grew to be less loathsome,

The architect a creator.

And even the plum-

barder to find books which one could hastily And so they tried to improve in music, But

MING

THE PARIS SALON-1886.

Being Merely a Series of Digressions.

of one good singer and three had singers. The good singer always happens to he the one you are talking with." Paris, May 7, 1586.—A talk with artists remained one of the definition of a quarter choir, as given by some newspapers a long time ago,—ris: "A quartet choir is made up to a page and these sends is pages.

on looking at a catalogue and it is a shepherdess; tho eky is a successful oneich; this picture will be speen of in terms something as
sixteenth century, the great reformation in
follows: "Good motify there, Strong bits of
color. Wilkinson is a strong man, Perhaps of
music was first talked of in the house of
color. Wilkinson is a strong man, Perhaps .bradgats a si di bad orgolatso a da gaidcol ao figure is so drawn and painted that after appearance of their descendents and return-some healtation you speak of it as a cow, and ing from the grave to make a family call and the contraction of the cont so essential as is thoughts, while a river large drivers and shoe-makers—honest peocovered with yellow scum flows up hill; a le which, no doubt, would be paralyzed at the covered with yellow scum flows that after drawing, it is a good thing but by no means orizon becomes misty, and we see in the for so essential as is thought, Giren a picture teing forms of the respects—and Plein air is what we want, sir, and you don't get that out of Paris. As for good to mix their colors in molasses and bitumen. painters were obliged by their instructors bad impressed upon me, that at Munich the Van Dyck and all the other Vans enreed and I have beard Murrillo and Raphael, pleasure of seeing and bearing several painters, and have ear at their feet, as it For the last six months I have had the

ar what is truth, said jesting Pilate. aditional well. Truth here and truth there. he fortifications, and prefers absinthe to the dxed and abiding seat. And in Paris you first your goes beyond truth, (so tar as the arts go) has there her the humblest), in Munich you will be told that this noble thirst be put within the reach of paternal government and a stern public sen-timent demand that the means of quenching going down with you at night, and where a so contrived the atmosphere that thirst is per-petual, rising with you in the morning and a Munich, (where a kindly Providence has a child all you hear, wherever you may be-Ary for you to believe with the simple faith cally opposite. There are good men at kunich and at Paris, though it is not neces-Now, I was in Munich during.

Now, I was in Munich during the fill of 1834 and in that most delightful of all citles, I drank many an bonest artist, I remember their talk, their theories and ideas many of them diametric

ries of others, so do they often, too often pressed, wisely choose the grate, as the ability or lack of ability of pervaded all classes and affected a dnd as the artists speak bitterly of the

eve been kind to one another, rare but satisful. And for musiciaus; did you ever out, Mr. Editor, one musician abuse his the curse each other on general principles.

Are instances even where literary men. he nentioned by a brother bard. I do not take hat doctors and law, ers, butchers and take the to nore irr table class than that of the

e fortunate companions as soon as they set the was struggling?

If then musicians as a class are so least the set of the scian who was not at once helped by his

eopes to such an extent the them. I know of no profession which here the task was more difficult, or with them, to walk with them, to eat add-minded, intelligent;—it is a pleasure ofest, devoid of all self-seeking, "liberal,

glowered upon me. 'Bum show, was have theatres. nos oct an American -who is here to improve his mind-glowered upon me. "Bum show, was'nt it? I and as I stood in the corridor the face of a man-The play was over; the apotheosis of Venus had taken place with the proper amount of sea form, pink tights and refractory calcium lights;

know I would rather stay at home and read an improving book?!" I agreed with my earnest friend as to the merits of the performance,—

An "Haproving" book is one generally written What is an improving book? but an awful question comes up.

shoulder," etc.—(see any Journal of Health). weak eyes who has "the light come over the left being in the position of the unhappy man with constrained, Inquisitional attitude, the reader

Gripsack in hand I started for the South. —Fedora still wept, and nightly were "The Secrets of New York" disclosed to shuddering audiences. Still did Frau Venus show her porcine charms. The world was too much for ins. pavements. Waguer's operas were still bollered, A week or two passed by. Angry skies, sloppy

business was good; business in Munich was always good. He talked of various matters for or the sausage he became confidential. and that I was safe. Under the genial influence pulse beat slower. I saw he was a reformed Jew, Hebrew alighted, returning with two gigantic sansages. My fears were allayed; my fevered ing drinks. At the first stopping place the sworn the use of tobacco and all other intoxicatof the Band of Hope, wherein as a child I had forport, and certificate of memberahip in the Order which coutsined a very few pieces of gold, passhand on my watch, the other on my pocket book, papers, influenced by which I at first kept one against his race had lately appeared in the news-For travelling companion as far a Munich I enjoyed the society of a Jew. Fiery articles

night air. The Jew slept. more words were spoken; a snore fell upon the the sausage dropped unheeded to the floor. Food and business were alike forgotten. No holding the last remnant of sausage fell heavily; me—we loved each other—but the parents were unwilling and we are separated." The hand half an hour or so, then suddenly asked "Are you married?" I allowed that I was not.
"I lored her," he exclaimed, "and she lored

bliss ended too soon; we, too, have heard with trembling heart the father's heavy avenging of a far distant newspaper! We, too, have loved and suffered; we, too, have known moments of O, Munich Jew, for an hour live in the columns

throng, he was courted and actually asked to dissolute man-appeared, and instead of being at once fired from the heavenly the dance. Suddenly a flute player-think of it, ones, who lazily watched the different figures of evidently keen delight to the translated holy geous beyond description, was the background for the famous Munich ballet girls, who afforded counded by deautiful women; the seenery gor-Regions of the Blest. Indra sits on high, suract of which a scene is introduced showing the ed, well grounded prejudiçes laid aside. The opera was Massenets' "Le Roi de Lahore," in one At Munich was tra ition ruthlessly disregard-

contrary it, too, seemed delighted The audience did not resent the insult; on the play, and listened to with pleasure. Even Indra

in the sudience, and much mopping of the orator's massive brow with a silk handkerchief,) and among the Damescenes." (Great emotion of the morning, and lo! we are in Damascus, deginning ran like this: "Away from Stamford, away from Connecticut! Let us take the wings young preacher" lecture upon the East, and his looking all that is bad, counting a goose as shouts, and does not sit with stupid phlegm overunust be sought where the audience bisses or grand opera and glorious beer, other climes the city is, a city famous for its bad weather, This will never do. Quaint and interesting as

but the wings of the morning express were easily Damascus, to be sure, was out of the question;

PHILIP HALE. And beyond the Alps was Rome.

ficent pose and she quits the stage. yuq tue with wild impetuosity; one final, daring, magnitates with face as if in ecstasy, her supple body ever in graceful motion, her feet almost affre themselves not knowing, she glows and palpipers who, in the frenzy of their dance, wounded possessed with the madness of ancient worshipmouth, her breast madly heaving, betray the ferror of the dance. The music, delutious, bacchantic, dance-compelling, arouses her; as one her eyes half closed and amorous, her quivering brano, bis, bis, she melts into a voluptuous dream; her triumphis, careless of the shouts of brano, the giant Antaeus of the shouts of brano, with every touch, her strength seemingly renewspurning the earth, soaring higher and higher sec per now bounding in grand, elastic leaps, limbed, noble chested girl stands in the centre of the stage, -dominating all, superb, supreme! I With oue bound, a swarthy, clean detriment; the ballet begins, the prelude and first quadro are over; there is a flourish of his ribs, to his great personal inconvenience and properly and conventionally inserted a knife in ner; Edgardo has sung his swan song and then Yes, I see her now. The Apollo is packed from pit to gallery. The opera is over; Lucia has gone mad in proper and conventional man-EMMY DESSORE. *

girls who dance in Frau Venus; that is, accord. Ing to the program, they are dancers. They "emand substance, solidity, cubic measure. please these Germans as well as the thick-ankled But I doubt if even Emma Bessone would

many lights grow dim.

introduced—shade of Mary Lyon, of the Mt. Holyoke Female Seminary, defend us—an American boarding school. In this same stupid play, in a Cairo street, is

pansive and sadly crumpled; his collar was perspiring with applanse; his shirt front was exnot unlike a weak imitation of a double shuffe. A gentleman sat next me. He was absolutely sang comic songs and indulged in sundry steps, under the careful direction of their teacher, they straws, of large and mixed drinks. At times red shoes. Their chief recreation was, apparently, the constant absorption, through long of a life preserver, very red stockings and very above and below, cut somewhat after the fashion large red hats, dresses which were very short These representative American girls wore very abroad and how faithfully they are portrayed. to know in what respect our institutions are held mothers, sunts, etc., of our country, will be glad Mothers, aunts and guardians of the future

A look of gloom came over his heated face. The purely a freak of the dramatist's imagination. Instead of the cow-like gaml as of these have no such institutions; the school you see is "Sir, unfortunately for America, we a snare. "Sir," I said, in the beer voice which is absolutely necessary for correct German con. edge, the stage representation was a delusion and say conscientiously that, to the best of my knowl these girls dressed in this lurid manner. I could be read upon the consecrated walls. No. None o send's iron works; indeed the firm name is still to of a sort of coal shute into a chapel, nee Town times a day, at regular intervals, shot by means building of this establishment girls were, ten of convent on an Albany side hill; from the main "Human Intellect," with George Eliot for a change on Sundays. I had also heard of a species brated in its day, where the scholars were daily taught to shun fine dresses, jewelry and the pomps of this life, and were fed on Porter's timens of this life, and a school at Farmington, Conn., somewhat cele-Then there was Pamela bush, the Dilsou berry. they live on yams and that succulent fruit of the take them to the Poco-Fecjee Islands, where at graduation are married to missionaries, who of but three. One was the Mt. Holyoke remaie Seminary, where the girls wash the floors, and confiding wife and innocent, prattling babe. Had I seen any such school in America? I knew his danger; perhaps he was married; perhaps I could save not only his future, but that of his doubt, entered his brain. I saw his emotion and the moment wild thoughts of emigration, no if we really had such schools in America. For tated, and turning towards me he asked hearsely American boarding school he was violently agi-At the appearance of the so-called periods accurately shown; he was, as I have said, fairly redolent with wonder, love and were not unlike a primitive attempt of a geologi-cal chart with the different formations and tinged with the hues of the ages; his wristbands

I looked for him and he

Awaking, I turned to see my

funny man came on, aud fell asleep for twenty

emotional neighbor.

A LOOKER OX.

Fran Venus-Emma Bessone-Munich.

ВЕВГІЯ, Аргії 25, 1883.

evening's performance vas at half the usual rate of admission. This last inducement like truth, was mighty, and it prevalled. after liaving ascertained from a poster that the Yes, I will go to this great play, I said to myself, powers of the low comedian; and a white-haired physician, with gold spectacles, almost burst into tears when speaking of the ballet. the magnificence of the scenery, of the comic of the beauty of the women who took part, of mense Victoria Theatre. Everybody was talking there was "Frau Venns," a spectacular play, which had a long run and filled nightly the imopera, written in the Strauss-Suppe vein; and there was "The Beggar Student," a new comic with the tears of Fedora and her sympathizers; traction a blood-curdling play called "The Secrets of New York;" the Residenz was watered singing. The National Theatre offered as an at-"dramatic action," false intonation and the victous wibrato passing for true and glorious At the Opera House Lohengrin was to be sung, or rather shouted, according to true German operatic tradition; facial contrortions and spasmodic gestures being called tortions and spasmodic gestures and spasmodic gestures and the stion. It is the stion and the stion of the stion and the stion of the stion of the stion.

axed, the applause was uproarlous. And pray, what was this play which has so long delighted The theatre was crowded; the attention was

of woman, she resembles closely in figure the traditional New Hampshire hired man. Weighing, deas which the Germans have of the true beauty ass been caught young. Built after the peculiar pork dlet upon a human being, when the subject and her photographs are to be seen at every corner. She is a fine example of the effect of She is much admired by the Berliners, bag with a pair of stockings and a chest protous, but the scence change so rapidly that she is, apparently, unable even to fill a small hand lowed by the eruption of Vesuvius. The big woman who takes the part of Venus is ubiquia fancy sketch of the bowels of the carth, folscene in India, and whish ! the curtain rises upon Now it is the market in Cairo, now a in the great play of " And the villain still purout clothing. The scene changes as rapidly as der plot, serving as the means of introducing cleverly painted scenery and a big woman with-An incomprehensible jumble of words, a sleuthe cultivated Berliners, and is still on the

with yellow wheels had been introduced. heartily as though the famous little red wagon ered as irresistibly humorous and laughed at as cles, treatise and red handkerchief were considguised as a selentific professor, and his specta-This particular species of funny man was disin that direction were heroic, if at times painful. being very funny throughout the play; his efforts in the first act and announces his intention of Luise. And there was the man who comes out was faithful to the last, and constantly protested by the banks of the Suez Canal and in the centre of the earth that he would be true to ees wore a veil around his white Derby hat; he There was a lov-yer who under all circumstanof vocalization. The leader of the orchestra may scowl; he dare not swear aloud; she is too big.

as regards time, tune and any recognized method

sings; she then shows considerable independence

moves with exertion upon the stage, and at times

years of age (as Artemus Ward used to say), she

perhape, 225 pounds, and somewhere between 35

utterly devoid of grace, without agility or even the slightest trace of rudimentary gymnastic Twelve girls of the marionette order-homely, Let us not allude to it. But the ballet.

Again I saw the effects of pork and ham upon

third rate variety theatre dancers, see the trium dancing at Rome in the grand ballet of Execlsiclose approach to a sprawling fall. Ah, wretched beings! Could you but see the ballorina now of the dance held sway; they applauded crery every awkward evolution; they watched crery the German race. Yet to the Germans present the very goddess

phant entre of the luscious

PHILIP HALE, the pale, whether they be Catholic, Jew or with the ecstasy of maternal love, blessing those with the co by, whether they be within or without the street corner who smiles in its beams, answering dack its radiance with face aglow forsaken gods as well as upon the Madonna at of Trevi; its light falls upon the temples of the love song with the inevitable rhymes amove and dolove. The moon is full; it glorifies the Fountain a young fellow by the old church is singing a scattered. It is midnight; the streets are quiet The theatre is out and the crowd is quickly

VMESENAL.

The Campinini Opera Concert at the Leland. The feature of the concert of the Compa-

the high probe given her last weak by sach the high probe given her last weak by sach below. Your critice is of agreeable enaility and her. Her voice is of agreeable enaility and her. Her seconton. Her inventions, her sevention. Her inventions her sevention. Her inventions privately a second on the sevention of the competencies of the competencies of the competencies. Let it be desirated be and competencies. Let it is seident it is well bandsone figure. It is seident if a weather allowers of so many dearman prima deners, waithings of so many dearman prima deners, waithings of so many dearman prima deners, "Jewees of so many dearman prima deners," Jewees of so many dearman prima deners, "Jewees," where the broken is active of the cardinal. Let a shopped a fact in the fact of the broken dearful and her shell of the world be and the formal bands and have a cally the entirest for large the principle dearth of boiling oil rather than the earthmal, he is a haunder means of and have a cally the entires and campanials sure it with the parties of the cardinal and his and the partitioning scenes in the operatic repetition.

In mas a noole interpretation of one of the partition of the world with a partition of the world with a partition of the world with the partition of the partition of one of the partition of the nini concert of hist evening was the shrang of Signerian de Vere, she fully deserves the high product affect are high product and hist week by sach

precention of 11s wondrens somber hearty, in most reading scenes in the operatic repetion in the wondrens somber hearty in most heartrending scenes in the operatic repetions.

Del Puente did not do justice to the late mean evenue exaggerated, particular secured exaggerated, particular state of the tremoto; h's plustation and all value of the tremoto; h's plustation dors song, which he has made peculiarly dors song trom the distribution of the company and in Valentine's song from the dors song trom the distribution of the company and in Valentine's song from the distribution of the company buffer where of a lower order send trained voices, but Mile, Pabbri and Signature of a lower order send provoked feelings of a lower order send provoked feelings of a lower order send provoked feelings of a lower order send whom acture has graven a rich voice, sang provoked feelings of a lower order send with submine india/erone a rich voice, sang man acture has graven a rich voice, sang man acture has graven a rich roof, of send orders done in the purpose of an acture has graven a rich voice, sang man acture has graven a rich roof, of send orders and chome acture has a singularly a facter or despendent. An engagement of the purpose of an order from some opera. This is a doubtful order from some opera. This is a doubtful order from some operatic how well the general the purpose of an ordered for its intend with distinguishing seems of "barn-stormors" in a factor of the purpornance of "barn-stormors" in a factor order ordered to performance of "barn-stormors" in a factor order ordered for an ordered pleasure to be are sent in the purpose of an under estimable into a resonance of "barn-stormors" in a factor order ordered pleasure to do master how well the intendity of the province or an anotal calmade for including and though and who was a most estinable in the province of the order ordered to the province or t

The company as a whole does not company. "English Mess."

The company as a whole does not company as a whole does not company as a whole surrounded big. Campanini last, year, But who can replace the followed be contained by the back went through it well, hampered as he was in the act from Paust with the act from Paust with a most was in the act from Paust with a most precipied plane.

They insisted on many recalls from a resire, no doubt, to 'get their money's worth.

They insisted on many recalls from a cecine. They insisted on many recalls from a cecine. They insisted on many recalls from a cecine. They insisted on many recalls from a cecine to doubt, to 'get their money's worth.

They have are several features of last night's compensation of this cerealist in the state of this creation will be the compensation of this creation.

iveng the "Xiblungen" in Rome, and the audience the Reicher-Kindemann company have the Italians will not endure bad singing. Very from any national jealousy, but simply because ordinary Italian audience for five minutes with-out being hooted off the stage; and this not wretched schooling, could stand up before an and treely. How many, German singers, with they have the excellent custom of hissing loudly than in Berlin, or Dresden, or Munich. Here but you will hear detter solo and chorus singing complaint of the few operas given here this season and of the second rate singles engaged; but you will he at the sole only and others. nine o'clock be at the Apollo. There is much If after dinner you wish to hear the opera, at

heard in German opera, after sitting through or singer, I am tempted to say the only one, I have Italians. One singer in the company they might well appland: Searia from Vienna, the greatest ries. Americans and Germans—and a very, very few andience, which, by the way, was small? English, applanded, it is said. But who made up the

red lips; at the right end of the curtain stands a confusion, her teeth showing through the thick, holding it on high, her hair thrown back in wild with nothing but a tamburino which she beats: in space, and a laughing Bacchante is clothed young cherubs, with lyres and flutes, float about This same curtain is most beautifully painted; tleman in a red shirt, perhaps a disciple of Garibaldi, calls loudly for the curtain to rise. You can smoke and be at perfect ease. A genand a good seat in the pit only costs a franc. Enfere," The last named place is the nearest, At the Umberto is "Il Barbiere," at the Valle, "Boccaccio," and at the Quirino, "Orphee aux half-through some sixty representations.

of old are hung up to ridicule and the can can is tra and the famous second act begins, the gods handsome French woman behind us, stretches-itself and yawns. A sudden crash of the orchesbeen sleeping in the lap of a good-natured, Fresh long cigars are lighted. A dog, which has newspapers are hawked about and eagerly read. chante laughs, and the Tragic Muse scowls as it incensed at the wild durlesque. The evening bim the note. The curtain falls and again Bae" bisses and groans, while a boy in the gallety gives appreciative, but at the end of the first act, unfortunately, the tenor is a little flat, and the pit Pluto, the acting being excellent and the crowd pears and fiddles, and Eurydice is carried off by The orchestra bangs away and Orpheus apdraped woman with a sad face.

and white do I remember well. Why did I not go the fourth? Why did I not see the fourth? saw that girl; three pairs of tights, blue, black denly parted, a pin being removed at a diskree considerably above the knee, Three nights I haughty dearing. She was dressed in a long white rode which, as the dance progressed, suda tall, black-eyed, black-lasired girl of rather him to the regions below. The chief dancer was Gentlenian in Black come up through the frap-door and carry audience and performers with much so that one confidently expected to see the son Hall can can which was danced con amore, so This can can was not the old New York Robin-

Contes d'Hoffmann," is worthy of far greater names than his, but he is still the genius of opera their comic texts, though his last opera, 'Les Others have written more graceful scores to Offenbach stood alone and to-day stands alone. nusic, the touch of irreverence, the satyr laugh, In dash, cynicism, the fitting of the words to the I now humble myself in dust and ashes. in the Express, in which the master of opera bouffe was more or less rudely treated. I now re-I remember criticisms written some time ago O fatal error!

speculation. hardly the place for moralizing or theological ful consideration. But this Quirino Theatre is in a few hundred years, and that meanwhile it was not out of place to treat him with respectknew but Jupiter might come into power again gentleman who took off his last to Jupiter's statue, alleging as a good-reason that no one How different the conduct of the gods derided. And here in their old home are the ancient ·allnog

> of old when he saw Ulysses advancing through overlook the little revolutionary episode of his life in Saxony. He has perhaps met these men. Did they pass by in ghostly dignity, as did Ajax niad King of Bavaria, who was kind enough to bore in silence his insulting taunts which he shrieked out when under the patronage of the so Wagner Is dead. The strogant, vain man can write no more. The stage can never groan under the weight of his new music-drams, whether the subject be of Indian Berne, or medieval Christian myth. He has porting net the men who helped him when he was good and the men who lielped him when he was good and bore in silence his insulting taunts which he

the meads of asphodel?

with trunks and wife are "travelling abroad for gregation a series of lectures, entitled "What I saw in Rome." Or is he merely one of our many unhappy countrymen who, encumbered awe. Perhaps he is a clergyman meditating upon the rise and fall of the Roman Empire; and on his return he will no doubt inflict upon his con-English speaking people he secretly stands in of the hotel porter, of whom in common with all former grandeur. Solitude becomes his wearied look. Perhaps he has come here to avoid the eye hat and a made neck-tie, he surveys the scene of Dressed in suit of shiny black, with store pipe ed stork, his left leg propped by that big stone. evidently an American, who stands like a dejectprey, peer from the windows. There is time to drive by the Forum. Who is this gentleman, seems a benevolent old gentleman. Women, gross and in dirty rags, with faces of birds of Women, Cruikshank's Fagan diting his fingers in prison may's stand old men in comparison with whom the Chetto, where in houses recking with filth the Jews still ply the old-clo' trade. In the door-Before lunch there is time to drive, say, through

detail by the Hebrew writer. after the stesh pots of Egypt, the san which they did eat, the encumbers, etc., the catalogue of which is set forth with so much gusto and in ising with the longings of the children of Israel elsewhere, will eat his bread in sorrow, sympathevil of heorof need bas heen forced to live tributed to Blackwood's. He who has lived with speaking of a mutton cutlet in verses he conin digressious in his novels, and laughed at for Collins, who was so severely attacked by the erities for enlarging upon gastronomical subjects wine, would call for the pen of dead Mortimer But to dwell upon the soups, the maccaroni, the delicious fish and meats, the bread and fruit, and speak now of the home fare of the Italian people. old story whether it be in Germany or Italy; cooking, with the dreaty table d'hote, is the same well. When I speak of their cooking it is not with reference to hotel tare in Italy, as to the merits of which I am happily ignorant; to, hotel The Italians have learned the secret of living

to say with Sir Tody Belch: costume have I already spoken; and as for the German man's personal appearance,—he seems in German cities. Upon the German woman's are dressed than they of corresponding position arouses the priest dozing there on the stone bench. See in how much better taste the people an overture by Rossini, the erescendo of which ed with strollers and loungers. The band plays It is a delightful day, and the Pincio is crowd-

"These clothes are good enough to drink in;

The sun skines upon St. Peter's dome; and King drives by. take their leap; babies blink at their nurses adorned with bright ribbons. Hats off! The and so be these boots, too." Children play by the wall from which suicides

and priestly domination? given instead merely a love of priestly intrigue treatise chilled forever all grand desires, and not such passions as we? Or have the cell and blood bound in their veins this day, have they sight of woman and babe, -do they not feel the gloomy, embryo priésts who pass—students cramped in walk by dismal gown—avoiding the of the year,—it is the time for love." Do these "Enjoy, enjoy;—it is the time for mirth; it is the time for the dance and wine; it is the youth beyond the roots of the city the meadows laugh with the near glory of spring. The flowers, the trees, the sky itself, all cry out to the loafer,

, rand Theatres,

Roman C

.III

one must perforce see that most loathsome of all Rome. The price charged is exorbitant; and There are at least two objections to taking your morning coffee in the dining room of the liktle hotel in the Via Tritone, that busy street in ВЕНГІА, Мау 10, 1883.

fore her; let her tremble at the very thought of illusionizing those who hitherto have bowed bethink twice before she thus runs the risk of discarelessness of the loved one who is seen in morning disorder by the adorer. Let a woman this text. Can a man love a woman thus dis-guised? How many broken promises and blighted hopes arise from the recklessness or what an instructive chapter could be written on ten the obnoxious word, even if the his day invented that device of *SSƏ* was of too fastidious a nature to have ever writ. subject of Hats and Sticks; Montaigne has gossiped upon woman's dress, but the wrapper was unknown in the Gascon's time, and Hunt I think not, Leigh Hunt has chatted upon the Has any one written an essay on the Wrapper? sights-women in wrappers.

nape; she seats herself and the loose sleeves re her black hair coiled neatly upon her creamy face relieves the pure, simple whiteness of her eostume, and rivals the red rose which adorns flush which sleep gives to a healthy woman's forward or moves her head, her arm; the veals and now conceals her beauty as she steps less white robe—call it not a wrapper—now reand ravenous appetite inritably consults his watch. There is a rustling upon the stairease; the pit-pat of feet; enter a woman whose spotnent dissolution. Why do the loungers wait; to be sure the day is to be given to idleness, but it is late, and the old gentleman with false teeth may be eaten and drunk without fear of immipolished table stands covered with that which windows by a just-stirring breeze. A heavy fast room with their odor borne through the bee buzzes about the flowers which fill the break. The " gorgeous sun burns, expands the air." tions. It is summer in a New England village. the garment, at the very name. As with every rule, however, there are excep-

It is far better to go to the nearest cafe. bulge; a man comes in with dressing gown and slippers; the babble is of the sights seen the day before; gossip abounds; seandal is at its height, egg-blotches and coffee stains. Тће тотеп cloth which here and there has broken out with species; often gaudy as Joseph's coat, of du-bious cleanliness, as morted as the hideous table existence, a gnide book life, are of far different beings who have led for years a boarding house But the garments worn by those eurious compliment,

man forgets his hunger and gives vent to formal veal her dimpled elbows. Even the growling old

is no wailing; shoulders are shrugged; one black ing paper that Wagner is dead at Venice. There At the next table a man reads from the mornfashion for wives to wish to be without children. women, mothers of healthy children. For curiously enough, in Italy it is not yet the peasant dance you see the same superb forms of of Homer; in the court ball as well as in the chest; bathukolpos is the noble expression butcher shop; truly by their glorious figures are they Roman born; no hour glass waist; no thin, bed. But see those servant girls stopping at the English, of course. A carriage passes by; the crucifix is held as the priest goes to the death not Italian; are they German? Look at their leet, which protrude and announce their coming; easks of wine. Those girls opposite are evidently uniform, a jackass drawing a eart filled with of Roman life; peasants, artists' models on their way to the Spanish stairease, priests with faces not too closely shaven, an officer in brilliant ter to see through the open door the panorama ing the little newspapers, or chatting idle over their coffee or glass of vermouth. It is far bet-Yes, it is far better to watch the habitues read-

dields for answer laughs and hums Donna E.

laugh. What, he a composer! A German in the cate. begins to praise; he is allowed to finish, for the Italians are courteous. The black beard-

the name to nine out of ten, and they simply such. What, he a composer! A German in the

Venice, in Bologna a few admirers of the dead composer regret the possible loss, but mention

bearded fellow says "I am very sorry, but I can't

This curt epitaph is the best expression

of Italian feeling at the hearing of the news.

doubt if the inhabitants have wild traditions, not a place to inspire the poet or painter. the picturesque. It has none of the desolate beauty, for instance, of the Isles of Shoals; it is a sort of neutral ground—a compromise. It is

doubt'il the innabilianes nave wind traditions, poetic superstitions, or ballads, such as "The Duke's some, some boy made ares back," "The Duke's some, some boy made ares back, and only with real sides, and caught therein the cheek, like any stray of sea, And sweet to touch."

And yet some of these sailor-fishermen who And yet some of these sailor-fishermen who lean idly over the parapet of "Up-Stairs," or

and devotion of a woman, in hope of salration from the dreadful doom thundered against him captain wishing once more to test the fidelity as if the Flying Dutchman had put into port, her lean idly over the parapet of "Up-Stairs," or lounge by the pier, have strange, unearthly faces;

memorable sail. which the author of "Prue and I" once took his Mine—t', ey never lived, you say. But I have seen them; they were cruising with Vander-decken in his mouldy ship, the same ship in din, the three one-eyed Calendars, Alys la Chalemaidens, and then the children, long ago; Aladard Juliet, Don Juan, Poenhontas, Hunold Sing-uf, who drove out the rats and charmed the ance and found wanting, William Tell, Romeo tales of lovers—these have been tried in the baland all the old stories, the legends of heroes, the But perhaps you do not believe in the Flying Dutchman. This is the age which believes in nothing which is not bounded by the senses; from the lurid sky.

PHILIP HALE. his grizzled beard, exclaims, "Heligoland," water, and Vanderdeeken, Wiping the grog from we pass something rising like a nist from the the beholding, as doth the Basllisk. won bua size front by our Women of Vature, having pre-cious Stones in their Eyes, of that kind that It they behold any man they slay him anon with that seen by Sir John Maundevile, where there passed many an island—that of the seven eitiesintough the heavy fog many a port; but wby mess I sit opposite Hans Heiling. We see dimly a year, and it is too late to leave the restless I have sailed in the Flying Dutchman for many

> his account of the islanders. biography of the poet. What interested me was Germans had discovered, if not invented, Shakes-peare, and some Frenchman written the best when he made the dogmatle statements that the are not to the point; I cheerfully yielded to him literary eriticisms and personal reminiscences and German did he spout. In glowing words did he eulogize Longfellow's Frangeline. But his Much did he pound and propound; in English who, having accumulated blubber at Bonn, was stranded by some accident upon this island. was evidently a man of learning, this elergyman, only breathing for purposes of irrigation. He hour he poured forth information by the quart, were a ship in distress. I fired off a rocket in the shape of a mug of bier, and for one blessed pounds, sat down by me and hailed me as if be until a whale of a man, weighing about 250 "favorite seaside resort," I sat in moody silence

he spends 300 in drink. What do you think of It a fisherman in a year earns 800 or 900 shillings, off from everybody. But, I repeat, our men do nothing but fish, save a life or two, and drink, to be moral, our island is so small, we are so cut women are famous for their chastity; we have the continent and the product sent back. What can they do, I repeat, but fish, save a life or two, and drink. They are honest and truthful; the since everything would have to be brought from ufacturing of any kind is out of the question, with difficulty feeds the few sheep you see; manwhat else can they do desides fish? We have no ground for they do besides fish; the scanty pasturage the men preferred to stay away and drink. But slides; but only the women and children came I and my colleague explaining the different don a magie lantern, which was duly exhibited, tried to interest them, and he brought from Lonthough; they are simply lazy. Our Governor mer; and in winter eave lives and drink. They do not come to church; they are not vicious, They do nothing but fish and drink in sum-

dent; do you fish, do you save a life or two? you talk so lightly of. You drink—that is evi-Magistrate of South Carolina, What do I think, you old blow-hard? I think your occupation is the Governor of North Carolina to the Chief bier came as closely together as the remarks of His face grew redder and redder; his cal's for sir ? Etc., etc."

them in death, an unceasing requiem. undeeded as the swash of the sea upon the sandy shore below, which, in life a lulkdy, is now, to may, fall upon their sleepy ears unheeded-as The preacher's words, shout though he simple tombstones say. They are beyond the clergyman's objurin the graveyard by its side-"trest in God," the fishermen who, with wives and daughters, rest the old church, keeping guard over sailors and The elergyman sat by his bier mug? We left him and went into the cool night. Opposite was

acteristics of savage grandent or the charms of which year after year grows smaller and smaller by the action of the waves,—it has not the charit is a solitary dot in the ocean-a mass of rock land particularly favored by Nature. Although liands stand their ground nobly. Nor is Hellgosuddenness with which he leaves the vicinity of deadly effect. One detects the new-comer by the Waldtenfel, and an occasional overture with which brays twice a day, dealing out Strauss, shooting sea-gulls, sailing and bathing are the horrible subject,) Anusements are limited taw pork whenever he was to paint a peculiarly I believe Fuseli is said to have eaten beartily of such diabolical messes as are found on the speiss-Karle of every German restaurant; though literature? ('an one feed his imagination on inevitably influence their art, their music and Can one doubt but that the German diet must combinations of potk which at home load down internal arrangements and brutalize their minds. of the variety of fried ealt and different haddock and plaice and lobaters, deliciously first day I had no trouble in getting daily fresh not a great variety in the food, though after the faint at stomach. There is no beach. There is an Ostend or Boulogne. It is far out at sea, and the trip from mainland is not agreeable to the reasons which would inevitably prevent its being crowds of Jews found there; but there are other mans are prejudiced against it on account of the sort in any sense of the word. Many of the Ger-Heligoland is far from being a fashionable re-

ment and dolphin hues of oriental hyperbole. ber of this family, original or collateral, should be clothed and made splendid by the gaudy raichild born amid convulsive throes to any membe wondered at that this literary effort, the first a harsh word as "lie;" I mean a "colored," Heaven forbid that in this connection I use such out as the corpse is earried up the middle aisle. organists (I speak from bitter experience) grind ing reverential linsh, an uncovering of heads, and to soft, low music, such as your half-starved t is always pronounced in Albany with a precedmonths ago in Harper's, written by somebody named Van Renss—I never conld spellthat name, Parsifal at Bayreuth, which appeared some Witness, for instance, the "intense" account of distance from the place of publication to lie a bit; it makes an article so much more readable. observation. It is so easy for one writing at a ing and rhetoric have been dispelled by personal I am unable to say; I do not remember it well enough. But many illusions excited by engravpatch of land was glorified by the writer's penthis homely and in many ways unattractive little account the truth was always observed—whether minutely described. Whether in this magazine strange and interesting plaything of the sea, was recommendations as to restaurants. Some time ago there was an illustrated article, I think, in Harper's Alggazine, in which this island, this rales for bailing properly and judiciously, and that it has a light-house, coast gnard and old-fashioned church;—all this you can learn from the gnide books, which are also provided with districts called "up-stairs" and "down-stairs habits and costume; that it is divided into two more or less, have their own peculiar dialect, of it is 160 feet high; that the inhabitants, 2,000, miles from land, about a fith of a square mile in area; that formerly belonging to Schleswig, it was taken by the English in 1807; that one side That Heligoland is an island thirty or forty

6 nag or and the dog canie. the flag of England floated proudly in the breeze. the dog" might have been more appropriate); played "God save the Queen" (though "God save The recks re-echoed the command; the band concentrated, he exclaimed "Come here, sir, ten. His dog was a few feet from him; with a look in which all English history seemed to be -but the manner was never to be forgot This I can easily believe; for I was present upon an occasion which called for all these qualities so indispensable in an officer. He only spoke three great determination, heart of oak and iron will. O'Brien, is more snggestive of dynamite than dignity, but he is said to be a man of force and short, of red face, of noble paunch. His name are the Governor and the Clergyman. The former, the representative of England's might, is The two men of importance npon this island

etairs" upon the rock. One of them, a German fresh from Bonn University, I met under the gregation in the Lutheran church, which is "up-They spell each other in exhorting the little con-As for the clergyman—there are two of him.

friend was right as to a certainty of fish diet, and But of course my well-informed land had peace. but the third day the voice was hushed and the "; o blosds" gain define and told out told baritone arias from favorite operas. The "quict scales and exercises, imitated successfully a slide-trombone in going through his selections from Schubert and Franz, and then shouting uight watches, after running over lightly bis cert singer" had the room next me, and in the panic prices; living is a little more expensive here, in fact, than at Dresden or Berlin. A "conyou will have absolute quiet; fish, lobsters and crabs in abundance; and everything is cheap, ii-diculously cheap," Well, prices are by no means diculously cheap." Sultan's seraglio. "Go to Heligoland, sir. There upon personal experiences in Pategouia or the doubt he would have spoken with equal readiness minntes stateen gee-haw birds. They are now nearly extinct, sir; quite extinct, I believe." Xo stopped there half an hour, and shot in ten me by one of those men who have always "been there" Mention St. Helena. "O, yes, in '57 I A short stay at Heligoland was recommended esonntamustis gaiwollot

".nosass lo tuo ; tis ,snog IIA

"None to-day, sir." "You have lobsters?"

"Sorry, sir, it's all gone; but I can give you

I confidently inquired at the restaurant near by

the time-table of departure of boats from this Ruminating over this well known sea-fruit and some hum and eggs.

A LOOKER ON-IV.

Hellgoland, or the New Judea-Primi-tive People and Primitive Manners.

HELIGOLAND, July 16, '83. SPECIAL CORRESPONDENCE OF THE ALBANT EXPRESS

By either one of them you travel throngh Heligoland. There are two ways of going from Hamburg to

of them, in the hurry and excitement of travel, theatre, are handsome; but the greater number danghters clinging to their coat tails. Two or three of the women, actresses from a Hamburg rings upon their first fingers, and wives and elor Jews; portly Jews weighed down with seal There are fat Jews and thin Jews; rakish, bach--with real Hebraic noses and feet, warranted passengers are Jews, the genuine, triple X article ever, is fast and safe enough to make the four-hour trip endurable. Nine out of ten of the short, chopping waves of the North Sea, it, how comfortable, and seemingly at the mercy of the steamer must be taken at that port; not over-Coing by rail to Unxhaven, a paddle-wheeled

nlster and the complete optician's apparatus solo cornet player; in the morning, nmbrella, he shone mpon us but one day; in the evening, in full armor, he listened to the wailings of the gotten. Whatever be the truth of this report, unique devise which he had nnaccountably forhe had put back to Hambnrg for a storm-hat of was a romor among the few Gentiles here that tarried upon the island one whole day. There the adventurer landed with the rest of us and land; he is some fearless Arctic explorer, bonnd for the Pole and the Aurora Borealis; but no, I said to myself, tels man goes beyond Heligohis hat is tied to him by a small cable; with two umbrellas and a cane, he paces the deck. Surely, his neck is bardaged with many handkerchiels teen slides, like the one sung by John Phænix; fancy in some pocket larks a telescope with sixwith eye-glass, opera-glass and spectacles, and from a strange bulging in his cloth anatomy I garment; to aid imperfect vision, he is supplied button of this Jupiter Plavins-Neptane delying is suspended by a brass chain from the upper der and lighteing—a miraculons combination of overcoat, ulster, overalls and cloak; an umbrella heavy winter suit of the pattern known as thun-Jew, truly a most offensive specimen. He has a of moisture. Look at this red haired, lanky a "bulb point" (to speak in the terms of Physics) at much loss of time and considerable expense exertion is made by Jew and Gentile to maintain keeping the haman frame dry; whereas in our own 'gallorious' river and Sound boats every Judea is loaded with umbrellas, shawls, over-coats, rubber coats, and every invention for The day is gloriously elear and beantiful, but neglected their morning shave—perhaps (terrible thought!) forgot their shaving apparatus.

Everywhere is seen a sprawling foot; everywhere they cover the beach (so called through courtesy). pier, and have at one glance appraised onr cloth-ing and made a rapid calculation as to our prob-able income. They crowd the lodging honses: tlemen of the fery furnace; they are all on the not to mention the descendants of the three gen-Asron, Samuel and Levi, Rachel and Rebecca, the New Jerusalem in all its glory. Moses and fisherman to the oar. We land-and behold transfer to the shore is made by row-boats, two There is no harbor at Heliogland, and the

were missing, together with the Jew.

to rest his legs and lay aside forever h's shoes so in the wild picture of Paul Gustave Dore, for him bis pilgrimage is over, that the time has come, as the judgment trampet tells the Wandering Jew not possess the earth until the end of time, until they could be exterminated! As if they would extermination of the Hebrew. As it, however, of God; you will at the end of a year join cheerfully any society which has for its purpose the their traditional boast that they were the chosen people; you will begin to doubt the truth of will after a few months admit they are a peculiar will not soon be pitched in a different key. You in Germany, and see if your philanthropic song our" of the European, come and live in Ham-burg, Berlin, Breslau or any large city or town nounce the "bigoted and unchristian-like debart-Jew, and away from the scene of the p'ague deagainst the foreign bitter feeling against the Ye who dwell in American cities and cry out glows in the durning sun a parabolic nose

iravel worn!

marries the second time does not deserve to general truth when he said; "He who nan covered the whole ground and expressed rings its own punishment—for the Frenchties of the plain, spould the proposed bill carried But the atroclous crims of marry-carried But the atroclous crims of marry-xite pi-ter of the dead wife generally xite pi-ter of the dead wife generally ties of England would meet the fate of the at London and Liverpool and the other eater number of them, you would believe Just now the Sugjish clergymen I have met eatil darplug on the right of marrings e's decessed wite's eleict, and to dear the

have lost his gret wife."

por' rpebinations of eggn and cheese served smoking trout, the cream and milk, the different comspeak of the mutton, the vegetables, the plainest; but time would fail me were I to rais, is a tavorite resort. True, the ilitile botels in Vers P.Eglise are dingy looking buildings on the outside, and their furniture is of the sldanosast at a boot bed coo liew bag tasbands fortable little hotels where you and good. its heautiful ecenery and ahove all its comlies nearly four thousand feet above the sea-Ormonia with its cool and bracing sir-for it No wonder, as I have sald, that Les

This slur of the spoetle upon a no doubt well meaning body of clitzens comes to my mind and I am still. Whose God is their helly.

day tourists. Tourists of the control of the Ornandely, too, Lee Ornandely too, Lee Ornandely too, Lee Ornandely too the lake of Geneva; from other frequented places it is Geneva; from other frequented places it is **

But the snn's rays are not so warm as they war are to the control of the herries. You are out of the way of the twoapproach do not sing past songs expecing cash. You are not obliged to hny flowers and centines; dirty-faced children, at your plower makes bideous noises and demands at peace—you are free from many discomforts of the Bernese Oberland. No alpine born held, less frenzled brush. But you are more said, the grand scenery of some of the other Cantons, It is painted with a more firmly france a day. life the villagers take in exchange 314 or 4 france a day. The Canton has not, as I have And for this quiet, pastoral, comfortable

the monnishes and nester nee which seed day.

The tain is here, and the winds sweep from

gap to gap. Aiready have the tennis nets as
the harrack-like hotel at Les Plans been taken
down; the last Englishman letts day or two
costs and sticks, and a bath-the and unhiells
gap, with hatbox, trunks, guns, firlt glestle,
two crowding the top of the diligence.

Even the goats seem a little less ittlendly.
It les time to go down to the vineyards
which grow by the Lake of Genera.

Hold in the transparence of the start of the sta the monntains and nearer the valley each day. The snow seems lower on жеге а жеек адо.

of your inferior churches, but the true, simon-pure Apostolic article, the same church as pere-the established church mind you, none of the Diablevets; he has built his church nawn tennis nets are pitched under the shadow full force and on constant exhibition. His ing to live and let live. The American is in rarely seen dere; but the Englishman is in wisbing fresh air and a breathing spell, will thred out school teachers and clerks, simply but shopkeepers with their wives and children the picture of some six-penny taint which who crow over you because you tailed to see ule, pleasant people, not aggressive tourists the approach of bot weather. They are, as lake of Geneva and who take to the bills of loungers, chleffy they who dwell along the from July to September, Les Ormonts is full ne soul." No wonder That in the short reason spectable" can one truly "foats and lnvite thinge, not one of them industrious or repeople; watching the animals, "not one of them them demented with the mania of owning ***

"I think I could go and live with the animais," sings Wait Whitman, and in such a
valley as this, surrounded by these simple

the one in which Paul thundered and Peter

had I not met within the part elx months, to use the vernacular, he was stuffing me, and necessary failure. I should bave thought, be regarded our government as a wretched the British Lion, It is needless to add that and that every nation feared the roading of purpose of advancing the cause of christianity; possession of any foreign land save for the atheists; that the English bad never taken purple in the face; that the last house of commons was made up of shopkeepars and was a scoundfel and Gladatone-bere he grew bad never ruled in England; that John Bright of England man; that the Roman Catholica England was the oldest church in the world; that Pope Gregory, the Great, was a Church se an English gentleman. He gave me the following information: That the Church of mirable state of preservation, He was an Oxford graduate, a man of prominent family, who would be received anywhere a fine epecimen the other day, in au adtion in alternately cutcheg the country where he happens to be, and damning that his blackguard, Gladstone, sir." I met they, too, stare at you. He passes his vaca-Britleh daughter puffing in father's wake-His wife and daughter-Britlsb matron and to say "What the devil are you doing here?" He gorgonizes you as you pass bim; he seems vell, and with a six foot Alpenstock in hand. flannel, black Kulckerbockers, hugh wbite You meet bim everywhere, dressed in white took up the collection.

to bla elbow? Do we respect or reverence respectable name a D. D.-or some other cabalistic device. Does it add any real grease end-and too often tacked on to bis otherwise claim from the housetops that be is a Reverby prefixing or annexing initials symbolical of his trade. But the elergyman must prowealthy plumber Ferguson parade his calling register as Edgar Jones, tallor; nor does the sole tallor" goes to a hotel, be does not on a table-d'hote, it Mr. Jones the "fashionwhether you meet him on a mountain peak or obtinde the fact that he is a clergyman, American ciergymen, I meen the man who can never sink the abop, but must needs from a certain type of English and alassame tune. But of all insufferable prigs deliver me more than one Englishman who sung the

grounds for the rejection. he refused it, giving good and sensible or "doctor of music" (I daye forgotten which) to Judley Buck, in that when Yale College offered bim the title of "Professor of music" Brown is a professor, even though he be only a good barber, or a dancing teacher of ability; and so too every fiddler, plane pounder and singing teacher is a "professor." All bonor of bright plane and shape two well known clergynien. But in these days a title ?-Mr. John Buryan, Mr. Bagter-were names more illustrious by dubbing them with it is the noblest of all titles. Mr. John Milton Mr. John Ilampton, Mr. Andrew Marvell; would you honor these men or make their Master, as it was formerly written. And yet with merely the title of Mister or rather How hard it is for many men to be content pim the more?

> phile Gautier that famous night when he and gorgeous, such a vest as that worp by Theoin sight a yeat of lurid bue, flamboyant and bigh, stifffy starched collars; and often looms tiousers and black coats, ruffled shirts with The men wear their "best clothes;" black life in their faces, and look prematurely old. greater part show the marks of their tollsome ittile white cotton cap. A few of them are pretty, with dazzling white akina, but the the gard research black fittl around the state bring a gard resarches being a gard-resarches being a state of the state of Sundays the Protestant church is filled with old and young; the women wear black silk in a contemtuous tone, 'he lea German," "but, then you know," said the old peasant ties are dear to them. One man was pointed out to meas an accomplished wife beater,

: al 100b ad1 1970 It has only one inscription; rudely written religious feellug," (whatever that may mean). flying buttress. It has no elaborate and medieval altar clotb "soft toned and deep trigipph, rood screen, tympanum, gargoyle or transept, crossgroined vault,-no triforlum, redos, astragal, mullion, narthex,-no nave, thartle" order of architecture; it has no reneliber of the "pointed fronte nor open carwith the walls of the sacred edifice, It is hoping that his adjacent property would rise member of the parish bad a vacant lot to sell elon as to its location, or whether each (all it, It is not a Cathedral. It doubt even whether there was a long and heated discusand lowiy bretheren the Eplecopallans would -meeting house or conventicle, as our meek The chuich itself is a little wooden building classicists. his young companions cheering the flay of "Hernani" broke the rule of Racine and the

six thousand feet above the sea—they pray with humility, thank the Lord for their daily bread, and take care of their widowed and berdaman who lives in a wretched little chalet slt there,—the storekeeper who is the rich man of the village by the side of the poor any better than bie flock; and the people who He is not affected; he does not cialm to he a days often passes for "religious elocution," does be intone it with that whine which now-The village priest curiously enough seems in earnice, nor ner, and a surpliced choir is bardly missed. The capitques are sung by the people with ".bob to sanoH adt at aldT"

by my side a man of the crist o ing of their belle. She is the playmate of the the billeides; everywhere you hear the tinklthe family. Everywhere you see them on panion. She is the friend and supporter of gave to bis crazed beroine Dinorah for a com-Sand loved to write about, and Meyerbeer Canton is a Rosa Bondeur goat, such as Geo. of the Walpargis Might, The goat of this of Satan, and the chief actor at the festivities lunk, the intimate and well approved friend goat, the devourer of circus poeters and old animal known in America as the "rotary" the valley. She is not, however, the terrible ***
After all the goat is the most important of

a black speep, a poor outcast conscious of its Occasionally the goats admit to their society woods they wend their homeward way. together; along the brook side, through the

graceful color. even in the most distant manner to its dis-But they do not reject it, nor do they allude luck of moral worth, curaed as from its birth.

LES ORNOYTS.

CUSTOMS OF THE INHABITANTS. MILH HIME VI THE MANNERS AND

BILLY GOATS AND ENGLISHMEN.

And a Digression Concerning a Curions Foible of Clergymen.

Vars L'Ectise, Sept. 9, 1855. [Special Correspondence of the Evening Unioa.]

tiful landscape. the descriptions like a sewer through a beauand, indeed, immoral tone which ran through have deplored a dertaln flippant, irreverent. geveerly upon former letters wiltten by me and This is to be a moral and instructive letter. I hear that citizens of Albany have commented

story to be true. And for the same reason, I tleg to Anne's feeling is to my mind a recomendation; for it do always prove a said Reuber, "that coareenees that's so upset-.Under the Greenwood Tree," Well, now, good. Such, at least, was the opinion of Reuden, the transer in Thomas Hardy's in literature has not been provocative of much And yet it is a question whether immorality

'My sonnles, all true storles bave a coarse-

"'S soldsrad tnovni of morals from true storles, who'd ha' troubled ness or had moral, depend upon't. If the story teller could have got decency and good

courch, graveyard and a country sture or two. The village of Vers l'Eglise, for incrance, looks at a little distance as it it of Sepey are merely a bunch of houses with a the Rhone. The villages with the exception known as Grande-Eau, which empties into Displereto, about 10,600 feet bigg. The finam the sur-finamerable brooks falling from the sur-rounding bills form the stream which is in alght are the curlously jagged and distorted chalete. The only snow covered mountains beavily wooded and studded with bouses and imposing, yet extremely picturesque, often tains proper to the valley are, though not in the Canton de Vaudi, a valley which runs from the Coi de Pilon to Sepey. The moun-Les Ormonts is the usine given to a valley

vivid uncompromising green, such as I bave only seen in Vermont and Ireland. It is is the green of the hill slopes—an intense, The most striking feature of the landscape brimmed bat. could be easily covered with a soft broad-

almost unnatural, theatrical, worthy of inspir-ing the strange ballad of James Clarence

Mangan.

''I walked entranced
Through a fand Mora;
The eun, with wondrous excess of life,
Shone down and glanced
Shore eas of corn
And lustrous gradens sleft and right,
Dyer eas of corn
Lover in the clime
Of resplendent Spain,
Beams no such sun upon such a land;
But it was the time,
I'was in the reign
'I'was in the reign
'I'was in the reign
Anon stood nigh

by my side a man Agia boots noah

pasturage. grown; and the ground le chi.dy used for neltber wheat, rye, corn, oats nor barley are Les Ormonts bas no "seas of corn,"-for But unilke Connaught in the 13th century

and far between, The family, and family mente ato few, and times to take pleasure few happy in their home life, though their enjoy-They seem French as a mother tongue. to belong as by night to those speaking curtesy, that grace of manner, which seems ple boorlab or sullen. They have that in-born But poverty has not made these peos ta luli sixed scythe for a half hour at a are not idle. I bave seen a girl six years old france for a day's work, and many a laborer le satisfied with one franc. The women work as hard as the men, and the children ing saving class. They are very poor, as a rule. A good workman is content with two The people of this village are a hard work-

THE SHOWS OF THIS WEEK

DRAMA, "MONBARS." THE EMETIC, "ZIG-ZAG"--T HE MELO-

Schubert Program. Sharp Letter From Fursch-Nahdl To Lillie Lehmann -- The Causes of the Popularity of Mantell-A

A neuesa was upon the Leland opers house stage the first of this week, and its more specific name was '.Zig-Zag.'' It be-

musical farce-comedy, where as a rule the performers cannot sing and the funny people longed to that species of play known as the

gage and the rest of the troupe. We have suffered severely of late from this epidemic; do not eateh the frain that brings she bag-

mythological minuet could save it;

mythological minuet could save it;

even shocking, Wentheyond the foreboolings of the gloomlest.

The jokes, both spiritual and mechanical, and the young woman who now appeared as Apollo and now as the king of the mashers, had not make the king of the mashers, had not make the king of the mashers, had not make the shoung and mash it is of the mashers, had not make the sing and mash it is of the should be sufficient.

The jokes, wenther and the should be sufficient.

The jokes in the should be sufficient to the strength of the should be sufficient.

The jokes is the sufficient to the strength of the strength of the sufficient to the su

mythological minuet could eare it;

howed the Leland, the play being "Monpacked the Leland, the play being "Monbara" an adaption from the French of D'Ennery. His company was only a fair one,
though it is always a pleasure to see Mr.
Elingwold, and Alies Charlottee Bohrens who
played Dlane was graceful and of more than
ordinary intelligence. The audiences
siartic. I do not mean to say that they did
not enjoy the play for many siterwards aliowed upon close questioning that they did
not enjoy the play to many siterwards aliowed upon the play the many siterwards aliowed upon the enjoy of many siterwards alnaked eye; possibly they wished to remove
ti il-bred to show this enjoyment to the
branded upon the only one at they
the edigms of ignorance for so long a time
the edigms of ignorance to so long a time
the brandence by despairing, heart-broken
usanagers: at any rate, whatever may have
branded upon the body of the carebranded upon the body of the carethe average and ence to the order
the endulby as to the olances of calebtor was hoult bree en intuice before the final fall
of the curtain, and then they arose and conusanagers: at any rate, whatever nay have
the pouderous boothed of some etary legislator was hoult bree may be the order
tor was heard spaamodically pawling the floor
or will relations, and a sersy legislamentary allusion to the delty moved the
nearly of a few.

Dearly Mr Alland and sersy moved the
nearly of a few.

The third is a favorite is not to be defined for the factor of a few.

The third is a favorite is not to be decided. And there ere many reasons why he should be. Physically he is attrective, of a should be. Physically he is attrective, of good figure and hendsome, intelligent from the pronchial difficulty, which is a first a strength of the whole.

He is ucky in having a play that intereste the incertaint of the containing the theatre is a place of amusement. It takes away their phylics attended from daily life and appeals to the place of amusement. It takes away their later of the incertaint of the

THE METEOR IN MOURNING,

KICK OF TARBEAU. THOUGHTS SUGGESTED BY THE

meuts. The knots in which s her long arms, certainty d auggest a voluptuous dreani, certainty do by art. Not is she graceful. Angularity is the characteristic of her body and move-meuts. The knots in which she ties deauty. She has no mimesic power. She is not a pleasing singer either by nature or bitter-plain, she is certainly not a stage thodox citizen. While she is by no means The Great Success of Mackneyed, Dear Old Trovatore in the Very Strong-nold Trovatore in the Very Strong-nay of Wagnerites.

What is the charm of Vernona Jarbeau, for she seems to faccinate many a smug, orthogones to faccinate many a smug, orthogogogon. While she is ly no means

suggest a voluptions dreamly do not suggest a voluptions dream, where decorations and hours with the pertunes of the burning pastilles, the light falls estimated through alabaster globes upon a woman whose body stretched languidly upon a dream whose body stretched languidly upon a dream whose body stretched languidly upon a dream whose languidly caped by thin tast Indian tissues, as she enphore her expectant face, with its hungry curled lips and glistening, dewey wooled by thin tast a dream whithout which have inherto lulled to sleep and revery anded by the way to the imperious faulting the trumpet which amenices her lover's suddenly give way to the imperious faulting the trumpet which amenices her lover's far in merical interpretation of the trumpet which amenices her lover's far in merical in a precial destreamed, impetuous rush. And yet many unen of since hair and exact prench, and this she many characteristics which amenices her lover's far ingerial was trimputed to them included of since in any characteristics which the inteluded in special destreamed, in the day of the inteluded which is the was training in the day, the prants of the characteristics which which is the contract of an outer boulevard, and indeed she lacke upon the boards of the little copy which when women.

But pentaps it was the bick, the patented women, there is a the work of the patented women. It was the patented women it was the patented the base in the way the patented women.

women.

But perhaps it was the bick, the patented height when in the Place Mauhert be sings that when in the Place Mauhert be saw the leg of his adored, he thought he saw the leg of his adored, he thought was the sight the elders who sat in the front row rated bet skirts and let fly one foot towards rated her skirts and let fly one foot towards to nees a binny of mystery; as did the leterens with black," and the kick became at once a thing of mystery; as did the lets and all the demense that adjacent lay, as and all the lets and all the locame at one a thing of mystery; as did the lets and all the locame at him of mystery; as did the lets and all the locame at him of mystery; as did the lets and all the locame at him of mystery; as did the lets and all the locame at him the locame at him the lets when the mystery will be the show, helieving the state of the lets of the lets when the le

Now in the old days of the Soldene troupe the Wow in the old days of the Soldene troupe there was a fair girl named Sarah. She, too, kieked; but her inner and intimate linen was not in mourning for the currounded anatomy. She glorded in a leg of rarebeauty and when it suddenly fashled through the anit, Sarah smiled as did the rapt beholden. You have a did she lower and make common those for treasures by appearing in full tights rate treasures by appearing in full tights and make common those was common those safed turn array. Be knew too well the power of sparsmodically-awakened curiosity.

But, when Mies Jarbeau appeared in page's costume and in snowy white, the page's costume and in snowy white, the contraping to themselves said, "We have seen better than that," And so perhaps the charm of Jarbean is the expectation of secting that which when seen disappoints.

The Wagner fanatics of New York, have suffered a severe blow in the crowds that thistened to Verdi's Trovatore Wednesday listened to Verdi's Trovatore Wednesday the Metropolitan opera house. To quote the Mer York Herald: "From end to end to croming was a trimmph—for Yedl, for thousand for Maurico. At times the cut thusiasm earticle us hack to the fad old prethusiasm earticle us hack to the fad old preto courince our sud of we had to rub our eyes to cour ince and we had to rub our eyes to cour ince our class and we had to rub our eyes to cour class and we had to rub our eyes to cour class and we had to rub our eyes to cour class and we had to rub our eyes to cour class and we had to rub our eyes to cour class and we had to rub our eyes and

to courrince onrectives we were not dreaming.

"The blggest house of the season, sir, except on the opening ulgah," said the gateceth on the opening ulgah," said the gateceth or the prquet and bexes, you can see how full they are."

And so they were. "There are a deaker they are as a dense array of bright and eager you saw a dense array of bright and eager well ast night as though the "Melberden" well ast night eagers and the culture of the third act, "Wen, at the end of bis grand afr in the third act, "Bandeo toog the bigh C for which he had a see that the contains a standard of the pigh C for which he had been saving himself up so many weeks, the jubilation grew delirious. The six was renexted and their beforti had an at the curreatur."

In a six was renexted and their beforti had a half dozen earlie befort the curreatur."

Apropos of the article in the Union last Saturday in regard to the folly of trying to maintain boy choirs is the following extract from the New York Tribuno; I used to their state of the following extract from the New York Tribuno; I used to think that the New York Tribuno; I used to think that the Annual Choir Pestival of Tribuly Parish would embody for us an religious music. But I regret to say that factory from a musical point of view. The country to have a really good boy choir. We shall never have one until there is a following to have a really good boy choir. We shall never have one until there is a fally perfect to the training of pay voices, Iven Prinity Perfeb with its saily perfect choir under the produce an ally perfect have one until there is a subject of the training of the produce and the state of the present and pay solves. The ecclestational ideal and were the recounces cannot produce an ally perfect have one until there is a noble of metally perfect have one until there is a noble of metall is country to have a really perfect by the crelestational ideal and were the second of the country to have a really perfect have one until the perfect in the produce at the perfect of the produce and the country to have a really perfect by the crelestation ideal and the country will be ecclestation in the country will be ecclestation in the country will be come prejudiced against a family because of the mworlthy way in which it is rendered by so many of our country in the produce and the country will be myorlthy way in the casted choirs.

It was Max Maretze's, by the way, who, at the 30th of April, 1885—a memorable att in operatic circles—brought out for the first time in this conotry Verdi's 'II Trovatore,' east with Elefanous, Vertyall, Brignore, and Amadio. Alaretzek:

"Gains ten years ago, when Alme. Papen"Gains ten years ago, when Alme. Papen"Gains ten years ago, when Alme. PapenAcademy of Muste, it was decided to try a
seeson out at town and I was ongaged as
Agreetan opera. It was just at the togen
managen. We went to Boston with the anjug of the craze. Every one was pooling
patentan opera. It was just at the togentied and the craze. Every one was pooling
youther leatin opera. It was just at the togentose with the craze. Every one was pooling
youther leatin opera. It was just at the togenpooling leatin opera. It was just at the togentest and to try the treams opera
yell of Wagner in boston there was not a
singers and to try VI Trovatore. After one
your leatin to try VI Trovatore. Mine,
youthelm and Mr. Adame, the tenor, proponiem and Mr. Adame, the tenor, proponiem and Mr. Adame, the tenor, proponiem and Mr. Adame, the tenor, propresent and got & I from any with inttore than \$5,000. The monthg alter this
singers and got & I from a green with intturn in the tide I went around among the
turn in the tide I went around among the
turn in the tide I went around among the
gest of Mr. \$5,000. The monthg alter this
turn in the tide I went around among the
turn in the tide I went around among the
case. Which I refused to disclose at the motors which I refused to disclose at the motors. With the incomey I sent a cable destors which I refused to disclose at the motors. With the filling him that 'II Trovators which I refused to disclose at the motors. With standard the may, who,
the went with the trans that who went
to the may, who,

This calls to mind a story told by Max aretzek:

upon the floor and attend strictly to the Washington throw chloride of lime freely And now let the honorable senators at

are honest Americans who take these men flery in debate." And saddest of all, there And these men are called "brilllant and and these men are called "statesmen." llar" and frantic appeals to the Deity, fight, and the air rent with 'You are a The senate chamber turned into a cook conflict between two men of high office. But what a disgusting sight, this word instincts nor the natural endowments. the senator from Kansas: he has not the Try as he did, however, he could not rival not to be outdone, gave an exhibition of what he could do in the blackguard line.

applause." And in turn Mr. Voorhees, bims deeqs sid besole singul ...IM" ladies in the gallery. Two hears the show had lasted when edl to the delight of the delight of the Mr. Justice Lamar, and he pranced and

the president of the United States and

peration. He went out of his way to insult

nothing new, even in falsehood or vitu-The speech of Mr. Ingalis contained

senator from Kansas is the one who

dread messenger of heaven" and the

resemble the boomerang more than the

lngalls has at last thrown thom, but they partlean papers have been saying "just wait till he throws 'em," Well, Alt,

his few slavish admirers and a few ultradays been forging his thunderbolts and

and Mr. Ingalls. The latter has for several

graceful encounter between Mr. Voorhees

The senate chamber at Washington resterday was the scene of a most dis-

"BLACKGUARDS, BOTH,"

receives the severest injury.

,medi eroled esenizud

soriously.

You say, no one but myself can destroy my own book. It I dou't help you it will will we went book. It I dou't help you it will we we here the physical strength, etc. In answer to this physical strength, etc. In answer to this last I have only to say that, for the last twenty four years I have been very much wrote my own orders, plans of battle, instructions and reports. They were not edited, nor was assistance rendered, As president I wrote every official document, I believe, nearly for presidents to write, bearing my name. All these have been published and widely circulated. The published and widely circulated to my published and widely circulated to my to it is not even an attempt to impuse of that it is and nothing story so that others can see in telling my story so that others are set in telling my story so that others are set in telling my story so that others are set in telling my story so that others can see in telling my story so that others can see astished. The reader must also be satisfied, for he knows from the beginning that to expect. what to expect.

And here is a pen portrait of Badeau:

publishers would not take it. Jou have publishers would not take it. It. do do to take it on account of the theme. If i had died leaving the unfinished work upon my book to you to complete, with \$1,000 a month in advance, you would have been a ruptuie between you and my fainity before nany days had chapsed. I will not give any other reasons why advanced payments would defeat the completion of the work. They do not reflect upon your the work. And nere is a pen portrait of usdeau;

Here, now, is where I understand you hetter than you do yourself. You are petulant, your suger is easily aroused and jou are overbearing, oven to me, at times, and slyave overbearing, oven to me, at times, and slyave over or are doing literary work.

'Think of the publishers and others you have dustreled with, your superiors until you quarreled with, your superiors until your office, You goal of your office, You superiors until your office, Your office, Your only has no been published because the publishers would not take it tied several and they would not take it.

honor.

''I will not notice at length any of the other statemonts contained in your letter.

But you dwell upon the 'drudgery,' the absence of tam, the 'sinking from sight completed,' &c.; 'the better you do my work is completed,' &c.; 'the better you do my work the work of the work of your life, if my work is completed,' &c.; 'the better you do my work the deeper you sink yourself or your

On receipt of this letter, Mr. Badeau iny book affects yours in any way it will be to call attention to it, * work into obscurity, &c. Allow me to east this is all bosh, and is evidently tho work of a distempered mind that has been growing moody by too much reflection upon these matters. The fact is, if in uponcy affects vone is any book affects vone is any pook affects vone is any pook

a'tarally withdrew from Gen. Grant's

the family of his benefactor. And he now has the impudence to sue

CHVALVAD BYDEVA

with lingaring detail the interviews which he has granted to such men as Bismarck, Gladstone and McMahon.

Above all he has plumed himself upon civil war; Badeau In Washington. He has written out with much gusto and rounded by the aristocracy; Badeau in the Adam Badeau; Badeau in England surpaper man. He has written chiefly of Adam Badeau is well known as a news.

family to recover from them an amount And now Mr. Badeau sues the Grant his long and firm friendship for Grant.

the preparation of his memoirs. confracted to pay him for assistance in of money which be alleges the general

sul at London. He was kept in profitable position upon his staff; he was made confairly lived upon Grant, He was given a Who is Badeau? A parasite, a money sabber. For twonty-three years he grabber,

him from Cuba on account of his misplaces until Arthur was obliged to recall

Grant was poor and needy, fighting of the entlie profits. This was when would be done, and afterward 10 per cent. to be pald in advance, until the work "drudgery," he demanded \$1,000 a month, this assistance, which he calls in a letter the preparation of his Memolrs, and for eurious war, by offering to assist him in kindness? He showed his gratitude in a And was he grateful to Grant for his

portraiture that exceeds the vitriolic the Star calls it "a bit of rough-hewn piece: it is not with exaggeration that The letter of Grant in reply is a master agalnst death.

help me arrange it and to criticise my case of my death, but expected you to plate your writing anything except in your part of the work. I did not contemget what I promised on the fulfillment of that in case of my death you could still which I long subsequently handed you, so the details of compensation in the paper sensitiveness that I enumerated as I did knew. It was out of respect for your were not for your circumstances, which I and that you would take nothing if it pleasure it would be to you to serve me said this you replied that I knew what a ing that I was not tamiliar with. When I work connected with such an undertaknever written a book, and there was much wrote the dead hero, "because I had "I said I would like your assistance," epiatles of Pope or Swift."

Here are a few plain, blunt sentences: ing greatly in body as well as in mind." ment for your support, and I was sufferwork. I knew that you needed employthe reception by the public of your own how much disappointed you had been in work, so that I conld correct. I knew

Here are a few plain, blunt sentences:

To be frank, I do not believe the work would crost be done by you in case of my death while \$1,000 per month was coming in. I do not want a book bearing in, I do not write to such an extent as book world which I did not write to such an extent as to be fully entitled to the credit of authorablp. I do not write becred to such or such some one else which would destroy my honort if twas divulged. You ask for and come one else which would destroy my honort if twas divulged. You ask for and demand only be such the completed and 10 per cent of the work is completed and 10 per cent of the work is completed and 10 per cent of the work after it is put upon the market. This would make you a partner with my family as long as the book found a sale. This a proposterous. Not for one anomary has proposterous. Not for one tained by me. This, with the sale of the moment has your proposition been entertained by me. This, makes it impossible for us to be associated in a work which it one tained in yours, makes it impossible for the to be associated in a work which is to be associated in a work which is to decay thonors and others continued to be associated in a work which is to decay the world hand, while from the work of another man, while declaring to the public that it was the declaring to the public that it was the product of my own brain, and hand.

THE TESSON OF A LIFE.

a blind of fleemid for himself to build a Valpolo that overy man had his price. Possessed with the idea that it would be conscience. He thought with Robert were provided with the organ called He did not belleve that his fellow beings chief and of man make money. The late Jacob Sharp belleved that the

not only by certain editors but by people was sympathy shown for the old man Curiously enough, when he died there belleving himself to be a deeply outraged isute with his conduct, and he died, newspapers or honest people should find beginning of the war, all he asked was to be let alone. He did not see why the Like the southern confederacy at the understand why he should be molested. put on trial for his crime, he could not hand and robbed with the cther. When ealiway in Broadway he bribed with one

persecuted him, and "hounded" him to million of more dollars; that they that they brutally killed this unfortunate the newspapers were in the wrong, and it." Some even go so far as to say that ''poor old man! he had a hard time of to hear even in this city remarks such as who should know better. It is not rare

be forgiver, for you have made n u bh ; and Whether you lie and steal; your sinsshall matter how you acquire it; no matter to every Joung man starting in life. No regards the making of monoy. "Put money in thy purse," is the advice given debauched is the public sentiment as This shows conclusively how thoroughly who robbed the elty of New York of a

summed up the whole matter: "Beyond to the 1855 edition of "Leaves of Grass," Walt Waitman, in his famous preface dollars is only respectable poverty. before the Surrogate, Has not Mr. McAllister assured us that a million of doath becomes merely a party to a suit, who fights for it and whose name after of which embitters the life of the man an endless accumulation, the possession comfortably for self and family; it means does not mean simply enough to provide out of place in America. And this money in Arcadia in days of old, but forelgn and but words, sentiments possibly realized is forgotten. Love and frlendship are ennobles and prepares for another world cultivates, that truly enriches life, that in this mad pursuit, all else that

klases of the soul, with such velocity before the reached immense features it spreads and spreads diafts and moistening with tears the and system which civilization undeniably forethought, blotching the surface the great fraud upon modern civilization of a death without serenity or majesty, 'is tion or naivete, and the ghastly chatter revolt at the close of a life without clevaand the issuing sickness and desperate heve to do with in youth or middle age, taste of the men and women you pass or phere and of the sea and of the true the earth and of the flowers and atmosto robo bus moold shi to seel shi lis bus shameless stuffing while others starve, dodgings, or infinitessimals of parlors, or their stiffing deceils and underhanded scorehing days and icy nights, and all of years of mioney making with all their being as a man is to the toss and pallor dence of the abandonment of such a great elothing and meals, the melancholy prueasy dollars that supply the year's plain a lot of American soil owned, and the for burial money, and of a few clap-boards around and shingles overhead on the indopendence of a little sum lald aside

now that no is dead he is an object of in prison, for the law shielded him; and purse; even lake Sharp could not be put Go on Young man; put money in thy

God will bring thee into judgment But know that for all these things

sodes which enliventhe dull monotony of Another of those delightful little epi-A CHURCH ROW.

American ecclesiastical history occurred

alliterative charm. fate of the pastor, who rejoiced in the name of Walter Windeyer, a name of

result of the election, as upon it hung the was much interest manliested in the wardens and five vestrymen, and there owl gaited to everyng the two on Jersey City Heights. The meeting was action was the Emanuel Episcopal church in New Jersey last Sunday. The scene of

Last fourth of July he preached a sersasons. Dr. Bacon is one of the well

necticut, a man of marked ability. known and aggressive family of Conof Savannah, Ga., has. dlamlesed its partor, Rev. L. W. Bacon, for political The independent Presbyterlan church

daying the part of the martyr.

siThen, too, the Bacon family enjoy

il the republican party by a skillful

son, Mr. Blaine, or boing made the tools

-lem, for instance, eulogizing that good

Sem out and airing them; and so we see

tlue, they cannot refrain from taking

to ers etoejdus labitllog no anoinic

o many clergymen believe that their

tied; he must needs dabble in politics.

to simply preach Christ and Him cruci-

his intellectual inferiors, he is not content

common with many clergymen who are

Jefferson Davis. How long would he be

sermon extolled the political conduct of

called to a northern church, and in a

loward men, he had no business to venti

an embassador of peace and good will

southern sity, in a christlan church, as

opinions as expressed were, without doubt, well founded and correct; but in a

member of a family famous for obstinacy,

up life and property. Dr. Bacon is a

lieved honest, and for which they gave

ethered for a sause which they armly be-

southern city where men had fought and

comparison. He was preaching in a

taste, in making in the pulpit any such

the nsual melo-dramatic surroundings.

lanterns, names written in blood, and all

of masked men were held, with dark

for secession, that mysterious meetings

infer that the southern states were ripe

the quiet subscriber in the country would

newspapers an opportunity of holsting the bloody shirt. From their articles,

much discussion, he was dismissed last

favor of many of his church, and after

Lee. His remarks did not meet with the

mon in which he compared Lincoln and

30 to viinotan a majority of 66 galfoy, so 301 you filed in 301 you mild stailing.

This incident gives the republican

declaring

Dr. Bacon was guilty of extremely bad

aggressiveness and radicalism.

Supposing a southern clergyman was

wants of his northern flock?

ot restinimbs of bewolfer to

late them.

The trouble with Dr. Bacon is, that in

the spiritual

sanipulation of the liquor question.

DR. BACON ATSAVANAH.

rent the night air. lenges, speeches, hisses and applause by the mothers, began to cry. Chal-And then the babies, taken there ment; no, not even The Gallagher him-

do nothing towards quieting the excite-

and the ministers π ho π ere present could

a thing it is for brethren to dwell together

heads of the church. Behold, how bleased

State street church, where there are two

duced? Or, still later, of a scene in a

where religious "repeaters" were intro-

scene that once took place in St. Peter's,

have been here as often as you have." (Does not this remind Albanians of a

.mosqmodT ,Th biss "! eil s s'fadl".

have done was to come around here and

stick your nose through the door."

in unity.)

Then the people began to cry "Shame,"

During the heat of the fight, the report

read, and it showed that the pastor had of the treasurer for the past year was

drawn \$92 salary, and the balance of the receipts, about \$13, had been expended for light, fuel, etc.

And this church election took place in And this church election took place in the contract of the church are the contract of the contra

Christians electing officers? mage and learned that the reople were Turk have said had he seen the serimwould an austere Brahmin or a dignified which pretends to be the church. What a so-called Christian church, a church

OUR PAUPERS.

lars will probably be secured, and possiamount to \$25,000. Fifty thousand dolthat the New York subscriptions already Justice Strong, \$100. It is understood \$200; Secretary Fairchild, \$250; ex-Blatchford, \$1,000; Secretary Whitney, \$10,000. Among the largest are: Justlee Mrs. Waite already amount to upward of Washlegton subscriptions to the fund for The telegraph announces that the

Not only has this subscription list been bly twice that amount.

will introduce a bill giving the widow opened, but Senator Steward of Nevada

abject squalor, and that the sheriff was justice had left nis wife in the most One would think that the late chief Waite a pension of \$5,000 a year,

enough for a midow, so we a subscripall except people like Ward McAllister, at one door and the worf at another. No:

tion opened. poverty. But \$50,000 or \$75,000 is not to whom a million is only respectable circumstances; that is, in tho opinlon of not at all. She was left in comfortable

agance and degeneracy of the times. it is merely a mark of the foolish extravfrom fifty to a hundred thousand dollars; this opening, of gaubscription for the family of a man who dies leaving only There is not the slightest objection; to

is another mark of our gross materialism—this everlasting cry of "Boodle, give us

Stewart, we have now an enormous the pension list, on which are found the As for the pension proposed by Senator

money. Why should she be given a room She is not poor. She is not pressed for should Mrs. Waite's name be added? nemes of the just and the unjust. Why

in the national poorhouse?

And it is a shame and a reproach! the republic that they may become rich. Now it is the ambition of men to serve serve the republic without reward. Formerly it was considered a glory to

> "Thy," said 11e, addressing his remark Then Mr. DeFreytas shouted: support of the church. had in no way contributed toward the Thompson got up and said that Turley

he could not stand the preaching. Mr.

church for the past four months because

He said that he had not attended the

His vote was immediately challenged.

man to come up was Zachariah Tuiley.

open and subject to challenge. The third

tickets in the field. All rotes were to be

faces, and we do not propose to stand it

all a lot of losfers and tramps to our

edly gotten up in the pulpit and called us

applauso. When order was partially re-

then read smid groans and hisses and

his friends say they have overwhelming

Gallagher is not positively known, though

Whether this was the original and only

was a non-combatant, should take the

that Rev. Mr. Gallagher of Brooklyu, who

Mr. McMurray. It was finally agreed

the other side addressed all remarks to

pastor recognized the vestryman, while

The portion of the flock that stood by the

scene was an extremely amusing one. pastor, went up for the others. The

McMurray, one of those opposed to the

chair for the pastor's side, and James

to act as the chairman. Vestigman Thompson was the one who took the

went up to the platform and each wanted

result was that one man from each side

Neither side would agree to this, and the

posed that they agree upon a chairman.

les, one of the lawyers, got up and pro-

the minister was hissed down, E. S. Cow-

eager for the fray and costs. As soon as

two lawyers; so there were four present,

the divided congregation had engaged

go, Windeyer," or words to that effect.

and others cheered him and said "Let her

eat ealls arose on onr side of the house,

call the meeting to order, but hisses and

This reverend gentleman attempted to

With prudent forethought each side of

A telegram from Bishop Xlcholson was

stored Vestrynan De Freytas said:

"The pastor of the church has repeat-

any longer,"

proofs in his behalf.

chair.

Then came the ballotleg, with two

this church in four months, All you to Mr. Thompson, "you have not been in

IO CTEECKNEN

occasionally to show how awfully hard altogether deplorable. It is worth while at in that way a Blaine campaign is not charlatan is a statesman. Still, looked ger is "American" and that a tricky s ton eisuger and that a requeis not eiser some of that to amart" and that to awarthat lying is not lying, and that etealing of the gospel all over the land teaching public morals to see editors and ministers ot gaigemab teom bas tagie eldauseim reflects is, and with reason. For it is a is not at all east down, but the part-that nomination. The part of him that Aghta depressed at the prospect of Blaine's patriot, he can not help being somewhat the mugwunp le, in a quiet way, of some of our Albany Clergymen: "As recommended to the prayerful attention The fellowing extract from Puck la

touched in his weakest points, is a firm nent man, no wonder that the clergyman when these good gifts come from an emisermon, or a pressing invltation to tea; plate when it passes the family pew, a warm commendation of a Thanksgiving oft no tuq reliob a bas robles flos offili oven the good are easily deceived. inew Blaine was an honest man, Ah! Blaine's back yard," and therefore he cording to his own sweet metaphor he outing to his own sweet metaphor he in Maine, and lived so near him that ac There was a clergyman who once lived ".ei rosesigenert off to vew off

to Albany, has he at last seen a bright still faithful to the tattooed man, or, like from the magnetic spell of J. G. B. Is he men has been for some time removed Now, this doughnut-turowing clergybeliever in the great man.

Saul of Tarsus, coming down from Maine

the manager of a rival club. or blos of yldadory liv culo one to usm her dinner or that the genial third bise. certain actress drinks a glass of gin with vaguely such important facts as that a reader is exhausted and he remembers the paper is finished, the tine mind of the stuff of such infinite variety that when formation, a false idea of the morals and somety: ; the conduct of life of what is dubbed society: what do they learn.? A mass of mis-in-Sower or the Sunday Junk Cart." And we learn everything from the Sunday tell you, "We do not eare to read a book; by the Sunday papers; a class which will Now there is a class which is educated

end quality. is generally at war with flavor count grantness by the size; forgetting must have great newspapers; and me But we are a great people and we columns of a newspaper of the ordinary ont ai behining and down and printed in the everythl of value or permanent interest ours. Nor is it too much to say, that lo band arotene sidt ar Tillidissoqual an where a little good music could be heard three hours spent in a pleasant bear house tired out by the week's work than two or finitely more harm to the man or woman that this debauch of the mind does in-It is not too strong a statement, to say

THE YEL TARIFF.

works of art. and that is the thirty per cent. duty on One tariff should be abolished at once,

tected. if art, ilke salt or sugar, could be pro-This as delightful plece of logic; as can painters produced in great numbers. American art is encouraged and Amerito art. The other is that by this duty, be preserved, never mind what happens tions on pork: that is, that the hog must demanded it in revenge for the restrict ridiculous tax. One is that the westerners Two reasons have been given for this

American, Japanese or Zulu. capital, whether he was a Russian or an man of talent desirous of study at their generous in giving advantages to every for the French have always been most against the injustice of he whole affair; feeling, for instance, at Paris is intense tics into the great republic of art. The and stupld in introducing sectional poliwhich alone has shown itself pig-headed naturally projudiced against a nation as foreign juries are their talents, vantages in obtaining recognition of artists abroad have labored under disad-The result has been that the American

loudest in demanding that this tariff be government thus seeks to protect are The American artists whom a paternal

The result is that, besides the injury the government need it. repealed. Melther does the public nor

an American wishes to buy, is increased every painting or piece of statuary which done to our students abroad, the cost of

long will our name in connection with art And so long as the tariff stands, so bought by congress at an enormous price. Look at the hideous daubs less barbarians. Look at the majority of statues that disfigure our parks and In matters of art we are still more or thirty per cent.; and to what end?

Meelf. does that matter, we are all right. An answor just as scuseless as the teriff But the "true American" says, what

be a hissing reproach in every civilized

linen;" book notices, base ball news and off gnoms to elds! Eniseerb eff no toor except possibly 'a box of oriental orria that to perfumes should be used by them bow and a smile which is flattering, and telling them how to sullivate a graceful for young ladles just entering society, to uninteresting places; rules of conduct women; travels of non-observant people Indecency about famous or infamous twaddle and ites spiced with a desh of more about corsets, and three columns of three columns about nighteaps, as many nent men being introduced in the sketch; columns), written in realistic atyle, promi tion of the life of a hotel clerk (two over thirty years with portrait; a descrip. leman who has been a "drummer" for of society: a minute biography of a gentfew lines; rulgar rubbish called doings when the story could have been told in a find a long winded account of a murder, being chilpped from other newspapers. We plote and utier trash, colemu after column Saturday. Then follows a mass of comnews of what happened in this country imaginative power of the writer; a little of it being merely an exhibition of the by the emperor of Germany, two-thirds Three colums of European gossip; two paper of yesterday. What do we find? Let us look at a copy of a New York

importunate newsboys.

bas gaillet 7d yasdlA to eteeta ail

what else besides, all sold for five cents

"clipped" poetry, and the Lord knows

OHEISTMAS GIFTS.

Christmas gift to their friends. tent, to find something suitable for a стомдед with people there with one inmerchants whose trade for the past few The snow has brought good luck to the

Mrs. X gave me last year that Christmas gifts are too often like wed-

have pleasant social relations.

so the husband is bled, that the wife may and I must be even with her this winter; handsome little token, says Madame Y, much reciprosity about the whole busiding presents, given grudgingly and from a feeling of obligation. There is too

ing relative; but there are boots and trousers to be bought and there is a bill and generally late the eye of the applauda fire engine that squirsts spasmodically money has gone for a doll that winks, or giving of presents at a stated time. His really need on account of this senseless able to supply the brood with what they gratitude, Frequently the father is unpay too often by churilahness and inpirates, who demand everything and re-As for the children, they are young

at the grocery.

The proof that we love Christmas and

look forward to it so, is the general sigh

year, and as Emerson says, the horizon circle of old friends grows narrower each and even their outlines grow dim. The Christmas table have disappeared forever grow less and less as the child grows older. Faces which formerly graced the The joys and amusennents of the season of rellef when it is over.

d a gift, no matter how rare leadt seems to contract with the death of

To the reflecting man or woman here light of a woman's eyes. obange for a manly hand grasp or the or predict it may be, is a shabby ex-

what fate has in storefor it a year from buried in grief; and the one so rlotous in its happiness this week, who can tell so happy a year ago, is now sad and lies the mockery of a holiday. The family

And so each holiday is a perpetual me-

mento mori.

SINDAY JOURNALS.

tew prominent newspapers in their Sunday enormous number of pages printed by a It is an open question whether the

body than the gormandizing too often seems a harmless pleasure, better for the out relaxation. So, if a man can amuse himself with a Sunday newspaper, it of self-mortification or a day passed withof rest, does not necessarily mean a day kind fast passing away. The term, a day Mosale dispensation, is happily for manlaws iald down to the Jews under, the for texts and ideas. The old idea of the Puritan Sabbath, which followed the Sunday by clergymen who seem at a loss leveled against the selling of papers on Many foolish denuuclations have been should bur, sell or read a Sunday journal. the question of whether chuich members The Union does not propose to discuss cuttons is not an unmixed evil.

reading them. minds of those addleted to buying and the great Mew York papers injure the The question is this, do not some of quent bestial sleep, attending a Sunday meal and the conse-

These glgantic sheets—such as the sanda Now York

offered to the public. illustration and variety of reading matter one far beyond ner sister in wealth of belongs to Chicago; but New York has made up of facts, lies, gossip and twaddle, of ilrst printing such a mass of nens. comparatively a now thing. The henor

HIVIA AVS V

in which he had been engaged. realize the sacrilegious piece of mockery ,,, too much under the influence of liquor to the city, being at the close of the drive driven through the principal streets of lowed by several mourning carriages, was placed in a hearse one evening, and folbottle of whisky by his side, he was Lying ln a coffin with a own funeral, junketings. Probably the greatest effort of his life was a public rehearsal of his he indulged in many pleasing jests and he descended upon Leavenworth where derer upon the face of the carth. Finally career, he left home and became a wanblood." Entering upon a wild and recklees whispered about that "he came of gentle had an enormous fortune, and it was of one of the English universities; he ery." He is said to have been a graduate and reckless devotee of sin and debauchman of science and letters, into a wild gentleman, the traveled scholar and the transform himself from the polished in the short space of a few hours he would himself in the art of pleasing; and then came near him when he chose to exert abstruse subjects, he fascinated all who its grasp with the scope of a hundred "Possessed of a memory coextensive in career is familiar to everyone in America. the Lieavenworth Times. Ills freaks and eccentricities have, it is stated, formed the basis of many a newspaper, and his the crazy Englishman," is recorded by Green, Henry Green, familiarly known as The suicide of a gentleman, by name

the streets; or to use the beautiful poisoned himself, when drunk, in one of At last lie became weary of life and mur or investigation. but paying immediately without a murlooking at a bill when presented to him, popular by his aimable custom of never

lent traits of character and made himself

Mr. Green, however, had many excel-

of the silent land unveiling to Henry Green the mysteries the fatal dose which was the cause of influence of deep potations, he prepared fibres of his being all but unstrung by the a weak and unguarded moment with the language of the Leavenworth Times, "in

> A Wonderful Scheme That THE JOURNAL'S JENKINS.

The Argus of this morning contains the Miscarried.

thrust upon them when they entered the having copies of the following circular reception were considerably vexed by ollowing paragraph: Troit Orange club

club house last ovening:

THE ALBAYE EYENING JOURNAL,

ALBAYE—, 189

To avoid mistakes and confusion, will you kindly write below and mail tonight you kindly write below and mail tonight such a description of the dress of the ladge or ladies you escort this evening (not leadies you have as you would not object to having published?

fore they entered the house," according to and forced the circulars upon guests bene "took up a position outside the door" ef lais had been expelled from the house, After the boy who distributed the circu-A. Waldroz, Cily Editor.

was so complete that it even contained an count la his paper of this morning which street and yet look at the beautiful ac-Way the great society act reporter never left his deloved lair in Beaver was his imagination on this occasion? many an otherwise stupid page. Where dron, whose wit and fancy have enilvened known contributor to Judge, Mr. Waloffensive circular was aigned by the well And It was killed. Curiously enough the he said. "No; this cannot be. Kill It." North yearned for Jonathan Sleicher and came into play and the bowels of David the Express, but here personal friendship Argus, was, we understand prepared for similar to the one which appeared in the mainteln its circulation. A paragraph methods to which the Journal resorts to This is indeed a painful expose of the

as Weed and Dawson. of the paper on se controlled by such men figuration of type in the sacred columns escorted" might appear in the transand dresses of the "ladies whom they to send a detalled account that the names It thought they would only be too happy furnish paper and penchs to the guests. mailing of the descriptions, nor did it Journal did not even offer to pay for the commendable economy tle the he preters to call them.

analysis of the "chicken crouquetts" as

syallable for the Judge? Waldron's little jokes which was not Or after all te the cheular one of Mr.

> ease by dark hints that there was alr of romantic mystery is given to the was a field officer of the Bicycle club. An mover in the best society," because he criminal. He is also alluded to as "a of the thoroughly deprayed nature of the stantly allude to this damning evidence -nos onw erstroger out noqu moisesuquii costume, seems to have made a sensible omas out in truos in berasque en tant committed his crime in evening dress and its pathetic stiles. The fact that be versation and has its indictious as well as The arrest of a roung man yesterday TASTO OFS P

> and continues in wrong doing, until he by some fast girl, he repeats his crime some one else. And if he is bowitched dis money is gone, he takes the money of ned W. ". qu bas eld qood of zaidein" de comparatively poor man, the false 1 ride and pride enters into the heart of the ment loving young men spend money; amusement loving young men. Amuseet his disposal, associates himself with roung man with a United sum of money And yet it is an old, old story. woman" mixed up in the affair.

ingly and remarks: "I knew he woo Дреи едета опо гракез сре реач кном-

the first to deny that they ever knew who were his companions are generally

s worth nothing,—here are the causes car of the opinion of a man whose opinion diculous hait of "treating," this abject This living beyond your means, this not seem to frighten the noviees in erime. and yet the punishment of the guilty does town every day, the names being changed; This story can be told in any city or

or the fall of each a man as Mr. Guil-

seviesment and year evoled gots an eseath yaireve sid at beargirans brolliuk shove water. Let them think of alr. scheme by which they can get their head desconsib omode gaivings ton it gaitaly n desperation, they are aiready contem which they are unable to pay. Perhaps gainst them, have notes coming dus he gayest have judgments recorded t is unheeded by many; many who scem The lesson is repeated every day, but

Le posilion,

owned up to 1., explanations followed which do not at present seem entirely 'aren'tyou Joh stranger sternly to the eye and said stranger sternly or logic. Taylor is tren't you lot She looked the benevolent the play says, a sudden thought struck protest of Mrs. Taylor As the hero of paid the required amount, against the did not have the money and the stranger at this juncture for the rent. Alra. Taylor The landlord by chance happened in just can continue in his role of unknown. and has remained away so many years he Mrs. Taylor with spirit. "If he ls alive quietly. 'He need not return," replied come back," said the supposed stranger years and years and years. "Well he may husband had not been heard from for She thought that probably she was, as her some shirts for him, She allowed that she would. He asked it she were a widow. sewing machines and etitching shirts. Mr. Taylor asked her if shewould make ported herselt all these years by selling week Mr. Taylor called upon his wife without sending in a card. She had supto him and then left for home. Nothing was heard of him or from him until last hereceived some money that was coming to Sand Lake, where after a short visit Twenty odd years ago a man named Taylor lived in Bath, Occasion drew him V MODERN OLYSSES.

Journal and Express. And granting that changed at present between the Argus, deplore sincerely such larguage as is exthis time, the Express tells the truth, we mallelous liar." But we will grant that another esteemed contemporary as "a eribed the other evening by the Journal, taken from the Express, which was des-"fake." The facts, real or alleged, are Now it is possible that this story is a Albany at present though he goes to Bath

artisfactory, as the husband lestopping in

Was ne really hit on the head? Was he themselves. it la true, what curious ideas suggest

find consolation; so a cited the man in the curious story of Hawthorne. the the widow Ephesus she would soon wouldsIncerely mourn for him or whether see how she would behave; whether she as to watch the conduct of his an l been all this time in Bath concealed, so really in an insane asylum? Or has he

Poor Mr. Taylor! Perhaps he is sorry 🖫 red neer reven bad ea il es mld ot ei friends are dead. And even bis own wife recollection. The greater number of his childsen have long passed beyond his He is now 62. His Mr. Taylor is here. At any rate, wholever his motives were

he has come back.

when the character she manded it, she dressed in iv en peruns riage. She sang ln comie peras, and fessional opera singer before her mar-Mrs. Whitlock of Brooklyn was a pro-ELVI'SE SHVME

she was thus photographed and repre-When singing in Boston a few years ago with the costume she wears on the stage. to have her photograph taken it suit d of shapely form, it has been har pleasure as a professional, and as such has sung under the name of Alma d' Ainey. Being of the propositions made to her to sing amateur stage, but she has accepted some that she not only has appeared on the Some time ago she marri esnia bas

sented as a fairy with ver !. tle on.

picture and that gentleman is naturally Mr. Whitlock showed him this cigarette giving it a name, however, that Mrs. Whitlock has never borne, A irlend of this photograph somewhere and copied An enterprising cigaret's maker found

spont it, deeply but for ner husband's feelings was taken, and it would not affect her so that she was in tights when the picture would not mind, it so much were it not said that she was greatly astonished when her husband brought home one of the pictures and showed it to her. She angry and indignant. As for Mrs. Whit-lock, she declares that "it le simply horild." When seen by a reporter she and distributes it in his wares, kludly

why not, Mr. Whitlock? And what lathe I blod I nolitico ent gairebismo" that shows what Philistines we Americans But Mr. Whitlock made, one remark

gnoms word Impa reteit AoM Mord Mong respectable and well paid office; but of the board of education, no doubt a position you hold? Why, you are cash! ".regais sraqo as abed bad eliv ym would rather not have it made public that

of the board of education, you are sorry But in view of "Your position" as cashier are-rather proud of her accomplishment." not', tadt timbs noY ".nomow egata' been proud of the fact that they were opera dancers and have loved them and lands have married opera singers and dukes without number, who in foreign regard yourself as detter than counts and an honest, yes, noble profession. was brave enough to support herself by you object to have them know that she use of a talent which the Lord gave her; tiat your wife amused people by making And you object to have people know

Should a man shrink from ugnies Should she be ashamed to show a shapely or lead a wretched life in a close shop? detter for a woman to slag than to starve among as Americans, Is it not much Mr. Whitlock is not alone in this respect, look was an opera singer, And notortunately for the sake of ait

that people know now that Mrs. Whit-

excellent cashier, but you are a sad Go to, Mr. Waitle 3k. You may be an marrying such a woman?

> idea which lying travelers have spread bullled and fawned upon by waiters. This isolosleway of a hotel cleik, alternately that they lived in hotels under the ty-It "was an old reproach to Americans mar a qulet nap or pleasant conversation. bone below ean easily intrude upon and room above, or a lover of the slide trom. young girl practicing the piano in the A man's house ceases to be his castle. A Bouille. There is force in this objection. of the amlable domestics in Zola's Potmasters and mistresses, after the fashion tell the secrets and manner of life of their hat system gives them many a chance to gossip of servants is terrible and the £JI6 For .bluoula basdend ing children and wife, as a deat home surrounded by lovhery breatly early in the morning or reand whether Mr. X. comes home with a whether the washer woman has been paid, the people above or below have for dinner, lies in one building, each one knows what vacy, for, if there are three or four famisame time some object to the lack of prifloor and are saved the weary task of running up and down the stairs. At the works satisfactorily. Many women pre-fer to do all their household work on one saves the ledgers much trouble and bother, that is when the steam apparatus be criticized from a sanitary standpoint, by steam, which incthod, however, it may modern improvements, and are heated Many of these flats liave all the 'səsnoy than by putting up small tenement to prospective tenants at a less price said that greater comfort could be given bany upon the "Aat" system; and it was Houses have lately been built in Al-

difficulty of finding a good servant. It is must be fu nlshed, and then enters in the can ear in peace. If a house be litred, it hlgh; the restaurants are few where one the coffee. Room rent is high, absurdly not atoning, however, for the quality of of the dining room, the plety displayed home in such a place, though the motto "God Bless Our Home," may grace a wall evil; and for married people there is no do egaldy thiseasoon Las edenoil gaibteod number of boarding houses are to be avoided, from the fact that they are than in other elties; but the greater living is great; it is, perhaps, cheaper able price. Not that the cost of actual to find a comfortable home at a reasonyoung couple, with or without children, Here in Albany It is liard work for a are not all driffing to such a fate.

would be interesting to know whether we

has been accepted by foreigners; but it

abroad was not well founded, though it

today seems a city without homes. the better. For to the stranger, Albany in solving this problem, the more of them gled to be year yns ni lliv etsh edt il

a serious problem, this of How to Live in

THE ICE QUESTION.

his analysis, a pint of melted ice contains is formed on the Hudson." According to spread among the consumers of ice which and possibly cholera, might asily be and this theory is that "typhoid fever and surgeons in New York, with a theory den, director of the college of physicians Now comes along Dr. Mitchell T. Prud-

of all natures and descriptions. about 500,000 living and energetic bacteria

settled them and thrown havociuto the scholars. But now having satisfactorily thrown many statesmen and baffled many cial and economic problems that have with a World reporter. Last week his gigantic mind wrestled with grave fluandisplayed than in an interview lately held laine has never been more strikingly The versatility of the great Blaine from

view. Unfortunately our space is limited,

from the intense passionate dramatic poetry of Swiuburne, for metance. It is

poetry. It is a reaction, a rearrement "Yes, we are returning to simple

in fact, just as well as English, if not

which he is a perfect master, speaking it,

the authentieity of the works of a man

and practically impossible to argue as to

applied on the question is that it is unfair

upen the Shakespeare-Bacon controversy

Elaine rises to his full height. His vlews

vote in America is beavy, quite heavy.
But it is as a literary critic that bir.

It will be remembered that the German

Alsace and Lorraine will once again be generations, at the most, the people of

woalth. It is my opinion that in three

that they one their prosperity and

go-ahead character of the German rac

of their having the plodding, industrious

man, and, moreover, that it is to the fact

and even names of these people are Ger-

the language, customs, were of thinking

tness countries from the Germans, that

seem to forget that they originally took

for keeping the statue of Strasburg in the Place de la Concorde: "The French

for and away more importment and troubly of study than the thirty-tro

eighty-seven departments of France are

knowing, and according to them, the

French teachers seem to think worth

stance, to be the only geography that the

The geography of France appears, for in-

scribe as its somowhat narrow patriotism.

e dicational system is what I may de-

thing that I have noticed about the French

education at a French school, and one

Ted gaidsinft ai erelikguab yan 10 enO"

shed onsing teedbit edt to noitseol eat ut

Mir. Blaine is deeply versed, particular if

for instance, in which branch of sclence

edge upon any point. Take geography,

ridiculous claims of the French to knowl-

t no knietican. How he di-poses of the

And every where and every time he is a

and favorite coal mines.

Hear him:

Mr. Blaino is offended with the French

.,yil oul

to then they ping thio French, of

the soda after champagne.

"logs sass 300 years ago."

Germans, heart and soul.

are juminous, though concise:

These are but a few jewels of the inter-

of the day. tamillarly and lightly upon mluor topics

democratic ranks (as he thinks), he cha s

NE BLAINE AS A CRITIC.

ence between the two parties which have

cowardles shown on one slde as the other. there has been as much foolishness and oin regard to silver coinage? No; for tectionists among the democrats? Is it traders among the republicans and prothat divides them? But there are freeit the question of protection or froe-trade Foraker and a few men of his stamp. Is of unpatric 3 demagogues, such as Gov. lesues are a i settled except in the minds so long tought for the offices? Tho war Can any one clearly define the differ-INDEPENDENCE IN POLITICS.

Party platforms mean nothing; party

We have then two parties. speechos are but wind.

eause they have a pull and have been whom I know to be an ignorant man, befor X whom I know to be a thiel, and X force. The youth asks why should I vote sti lo doum teol eed mem edt ton bas selves; even the ery to support the party inclined in these days to judge for themfelich Daddyism. Young men are more have done much to injure the speli of the abroad; and independent newspapers tary. The influence of the mugwump is often only merely traditional and heredialways voted; for religion and politics are vote as his able and esteement father has he comes to vote for the first time is to The first impulse of a young ministral off The Ins and the Outs.

party has the courage of its convictions neither the republican nor the democratic And this is so for the reason that power. The Seratcher multiplies in the land. Party lines are fast breaking up.

nominated. King Caucus is losing his

even if it have any convictions.

will rock the whole country, and it is upon these questions that the coming partles eccional issues; these questions, house south, no north, no east, no west with its question of the tariff. There is now no relations of labor and capital and the to be solved, the great questions, are the New parties will arise. The gaestions

hope of purer politics rests in cither? constantly looking backward. What real its head follows him with reluctant steps. democratic party with a strong man at of the great deeds of its childhood. The liean party in its corrupt old age babbles The old parties are dying. The repubwill be formed.

these stern problems? Will they solve threatened threshold. The new parties are even now upon the

The Rev. Hugh Pentecost, clergyman,

Editor Towle resterday devoted

and Julia Poiler, all of the best families

as Misses Belle Gattone, Bertie Hannon

suthors of this were easily identified a coft spot in his head, and his brains have sunk juto his heels. B. B. J." The

footed race. The secret of this is, he has

will perceive that he belongs to the clib-

ponceit, and if you will but notice you

every one but himself to have a silly

the Evening Echo evidently imagines

published the following: "The editor of

upon its hated rival, the Weekly Tribune

Echo has been very personal in its re-ference to affairs of local interest, where-

little town, A paper called the Evening

Hammon, Indiana, must be a pleasant

That is if the theories of the learned Dr.

ne by one give up the pernicious habit of

des luckily it is not the season for

ooms will take their liquor atraight; 1e-

he habit of putting it upon the butter

abstain from Ice water, and deslat from

Cautlous people will therefore do well

matter, our health suffers; and now a new

ice were free from foreign and injurious

regard to the consequences. Even if the

our stomachs simultaneously and without

for taking hot food and leed water into

doctor, there is but one remedy, and thit

knows as much or as little as any other

Prudden are correct, and he probably

and bacillae iu a simple form within

in the shape of ice, presents the germs

rich, fruity fluid, which when frozen and

Lansingburgh and Albany and we have a

this the generous contributions of Cohoes,

says, that Troy empties daily 8,000,000 gallons of sewage into the river. Add to

up of filth of various cities. Dr. Prudden

mentary deposit is formed, largely mado

river. This river is shallow and a sedi-

Our ice comes largely from the Hudson

If these theories of the learned Dr.

We, as a nation, have long been famous

Experienced frequenters of bar

Ilim slqosq sldiansa IlA

Mitchell T. Prudden are correct.

frinking water.

ilzed drinks.

evil is added to the old.

is to abstain from Ice.

reach of the humblest.

. dei

He is nothing but a mass of

the three girls who used the whip. a purse to get some jewelty to present to Leading citizens are said to be making up eyes and three then soundly larraped him. run, but the girls threw red pepper in his l'owle's face blanched and he turnel to whips of the cowboy pattern. Mr. upon Editor Towle, earrying rawhide Seven young ladies then ealled big feet, and were homely euough to stop said they were long dresses to hide their acter; he designated the girls as things, asserted that the girls were of bad chaireply. He did not mention names, but he two-thirds of a column in the Echo to a

Sanguine man, this Pentecost. "As Christ led Abraham, so will he lead ization and adds in a burst of confidence, in sympathy with the church as an organark church. He says that he is no longer resigned his position as practor of a Newlabor reformer and rising anarchist, has

STUGGING.

.eetstes if not all the southern and western roads, and this Is no doubt true of many clergymen pry half-fare upon the railcomfort was great. In Virginia to-day, ways his pocket was spared while his was proud of the office; in many little keeper warmed his stomach with flip and carried him at reduced rates, the tavern autherity and held almost autocratic sway in the village, The stage coach times, when the clergyman was high in preach the gospel is a curious relic of old becamiery privileges because he is paid to This custom of granting a man certain ground that the Insterstate law forblds it. passes to traveling clergymen on the west are relusing to grant half-fare A dispatch says that the railroads in CLERGIMEN AND RAILROADS,

These western clergymen who are refused half rate fares, say that the inter state law has nothing to do in the case, and that the railroads simply wish to

compel them to pay full rate fare.
And, pray, why should a elergyman travel at any other price than the one travel at any other price than the one flxed for all? What are his functions that he is bould be coddled and pampered? Does it add to his ludependece that he is under obligations to a rallroad company? Does the fact that he is a privileged deadbeat dead do the respect due his office? Ones not rather such an exhibition as this of the western elergymen now protesting of the western elergymen for your tend to skalinst the payment of thill fare tend to such a selling the payment of thill fare tend to remain the payment of the respect due his collecting and the payment of the respect of the western elergymen for the large that the payment of the payment of the respect of the respect of the payment of the

This is not an account calling?

This is not an account reverence. There are too many doubting Inomases abroad, for clorgyman's rights to go unchallenged and when the very reason for the existence of his profession is questioned, it behooves all bearers of the name to be most scrupulous in their daily walk and conversation. Better for a parson to pay the just fare or even more than the just fare the more than the mor

THE JOURNAL AS MORALIST.

through his religion.

The Evening Journal of Tuesday published an oditorial on the life of Z. O. Priest, as sweet and pathetic as any priest, as sweet and pathetic as any speech which ever fell from the lips of a Sabbath school superintendent. It becan in a complimentary way to list readors, with the sentence "Thoughtful young man, there are lessons for you etc;" and it then went on in the peculiar style of thought known to frequenters of churches as the you-little-girl-in-the blue-sashaddress.

Written as it was in a personal manner, so as to carry conviction to the hearts of the reader, perhaps the following apostrophe will best give an idea of the whole:

'And you, young man, who nightly waste precious hours about the theatre doors of this city or lounge away the days about

The stores of your native town.

The instructor of youth then gives a resume of Gen. Priest's life, saying "He started as a water boy on a passenger train and died in the harness." But this is hardly angalluring glimpse of life to hold out to the young. The position of water boy is to be sure to be envied, but this dying in the harness, must be deciding the dames, must be deciding in the harness, must be deciding unpleasant, unless the harness happens

to be gold mounted.

The Journal, as it well remarks in its advertising columns, is preeminently a family paper. And from their editorial columns it will be seen that they now stand to our youth as a guide, philosopher and friend.

The prize fing monopolizes to-day the journals and the public. The adventures of John L. Sullivan, the diary of Mr. Jake Kitra.n, the detailed accounts of the mill between Mr. Dempsey and Mr. Reagan,—these episodes in the lives of sluggers are of all absorbing interest and are more eagerly read than the dis; atches concerning the French cabinet, the news cerning the French cabinet, the news from Washington or, even the dally dofrom Washington or, even the dally do-

ings of the wife of Mr, 4, 18, Fotter.

The papers of this morning, for instance, give a two column account of the encounter of Dempsey and Reagan, realistic, dwelling upon the 'oozing blood" and raw heads, smashed noses and disturbed, kidneys. And men who are affisid of a yellow dog, read, smack their ifps, and talk learnedly and noisily of counters, flails, and mice; then add: "I used to box myself, when I was a youngsouthers, flails, and mice; then add: "I step," and with that, they take one more step," and with that, they take one more

Within the past few weeks all have read—all are obliged to read— of the triumphal procession of Mr. John L. Sullivan, of his laconic speeches, of his occasions lures of wit, of his pathetic linterviews with that great man Albert Edwith a watel and how His Mibs presented John with a watel. Crowds welcome him at the rilway stations and cheer him in the streets, and there is only Mitchel to play the part of the slave in the Roman procession and whisper in the slaves in the slaves.

So, too, we are treated with a description of Mr. Jake Kilvain's life, and in what kind of a pickle the hero scake his

Why these long winded accounts? Why these daily dispatches? It is because the dear public demands them. We all say, they are disgusting: we never read them—but we do.

Jury are designance, we do.

Nor are the reasons for this epidemie of affention to slugging hard to find.

There is no need of referring it in common with other vicious things to the influence of the civil war; as burlesque and the Black Crook are so dated by many you wonder writers and clergymen, who forget that burlesque was 'popular before forget that burlesque was 'popular before forget that burlesque was popular before the Christian Era and that Theodora on the Constantinople stage would have put the Whole body of Elack Crook Amazons the whole body of Elack Crook Amazons

clothed only in her loveliness.

The reason isthis: man, in spite of all his polish and culture, education and clothes—is a brute.

to the blush, appearing as she did,

tured and pollshed, and can klok like an would have been kicking us yet. Mr. Plumley is a gentleman of his word, culwonld have been kicking us yet. he had not run out of breath we think he kept it up most of the way back, and if kicked us all the way out there, but he In fact, he not only ecuted his promise. immediately came up to the office and exkick us out to the falr grounds, and he recent political contest he promised to question, Mr. Plumiey happened to re-member that during the heat of the After reading the litem in Plumley, never was known to keep his our cateemed fellow citizen, Hon. Lir. rotract our statement made last week thut "We wish," says a Colorado editor, "to Witness the following handsome apology: is quick to make amends when wrong, of his land, has often a kindly heart and his style may be as lurid as the sunsets in his expression of thought and though may be at times free and untrammeled The wild western editor, though he

Asiatic elephant."

blurted out, "That is a cruel stab." And adopted, and it was then that Comstock The resolution, thus anended, was sion of Vice is doing a great service," etc. "we believe the Society for the Suppresdorse Anthony Comstock," and substitute moved to stilke out the words 'we in-I ope, of the Baptist Missionary society, Cleveland." Then the Rev. Dr. O. C. aldermen as are not in Canada, and Grover tor Byrnes, the police force, such of the Lody. We might as well indorse Inspecother side be heard before we indorse any-Let the definite opinion on the subject? emos for the set society and get some a well known author and pulpit orator. He said: "Why should not a committee any resolution indorsing Comstock. The speaker was the Rev. A. Stewart Walsh. lng that he was not prepared to vote on corner and electrified all present by sayand a bright little man arose from a visible on the faces of many of the divines, assassina. A half suppressed smile was and whose life was daily threatened by on his face the marks of the Lord Jesus, voice called him a brave man, who bore pointing at Mr. Comstock, in a cavernous Rev. Mr. Simons claimed the floor and, and ought to be suppressed." Then the They arelewd, vile, and suggest lewdness dancing figures in the title page of Life. at the pletures of actresses and these Titian's 'Venus.' I believe in smashing politan Museum of Art. It is worse than Susannah and the Elders' in the Metroprotestagainst it. Look at the picture of now, in the name of God, Is the time to art,' and the galleries are full of it, and closing as follows: "There is a 'lewd in of Orange, N. J., made a few remarks, had spoken a piece, the Rev. Mr. Taylor, After Anthony suggestions of their own. to listen to Anthony Comstock and make Baptist clergymen in New York, the 12th, There was a pleasant little meeting of

lacerations. Truly Christmas at Lodl. Truly, it was a merry, merry physician applied liniment to his cuts and troe was finally overturned in the excitement. Mr. Phillips was led out and a and everybody stood up. The Christmas friends. There was great excitement in the hall. Women and children screamed the more. Phillips was led away by hils cousin, Miss Lulu Young, snatched the whip from her hand only to beat Phillips then. Two men held her back, and her and eyes, and he stumbled forward blinded. Miss Baxter hit more severely One of the first blows was across his noso mercifully about the head and shoulders. trom beneath hereloak, beat Phillips unforward and, drawing a raw-hide whip quietly a few feet away, suddenly rushed children, when Miss Baxter, who sat to address the Sunday school Phillips arose near the close of the exercrowded and the scene was a merry one. the same, as will be seen. The hall was But she got there all moral character." who said that she did not have a "correct Baxter had been refused by Mr. Phillips, the leading parts. The assistance of Aliss "'s prominent society young lady," took vard graduate, and Miss Jennie Baxter, Marvin Phillips, school teacher and Har-There-was a very pleasant Christinas colebration at Lodl, N. Y., in which Mr.

then the meeting adjou ned.

CHEMVIION.

as the inevitable solution of the problem, must necessarily be more and more dismatters, the question of proper burial and greater attention is paid to sanitary As our population increases, as greater

preferable. bling by fire would appear at once far in the ground, the purification and ennosame body when it has rested a few Jears and really see the future state of that they should give imagination full play dear one being consumed by fire; yet, if others shrink at the idea of the body of a looking upon it with favorable eyes; and Superstition has prevented many from cussed. Everything points to cremation

a petscheme rushed into the legislature

-ni noisesson took nomies sid ni TabdiA

harangues? Is it decoming for a pastor to pulpit the place to indulge in political Now this no doubt is all true, but is the

special legislation in support of his prowith influence or money at his back for the manner in which every man who had our modern civillzation. He alluded to special legislation as boing the bane of He announced himself opposed to all mointeliged is special legiclation eldentally to introduce a few remarks

Yesterday, a prominent elergyman of THE PARSON IN POLITICS.

Terry. She is too willing. Margargt, as conceived by Miss Eller is a sad sight to see a singer anxlous to receive, a recall It is like the idea of

a na much to blame as the audioace, It And, in this matter, often the performer

encore. dians of the company. But the gallery was not to be denied the pleasure of an the sudispee as a rest for the clever come. were looked upon by the greater part of of them was particularly well sung. They of any musical merit whatever. No one manded. Now, none of these songs were

-sher since songs were rede-In last night's performance at the Les

necessarily late hour. Fifth. It protracts the show to an un-

or elog dancer.

tenor at the grand opera, low comedian true artist, whether he be tragedian, first

thing the second time as well as at first. Fourth. It is an imposition upon every The sing ar seldom sings the same

get. for Insisting that at Bereuth there should be a be in the list

The musical world owes much to Wagner dostroys all sense of dramatic propriety. Second, In serious opera or in the play it

sense or perceiving at all," but of the highest virtues they have no praise from them; the middle virtues work in them astonishment or admiration lent virtues; the lowest virtues draws mon people understand not many excelfrom the common people, it is commonly false and rather followth vain persons than virtuous; for the comepeaking of praise calmis says: "If it be

the "falter" or the pretender who rement to the performer, for it is generally

ceives the lion's share, This was replause is a nuisance.

First. It is not necessarily a compli-

unesseured and indiscriminate sp-

There are several reasons why this

becoming unbearable here in Albany. "santelun erocre' entet that this "encore nulsance" take an active part in the performance, whether it is because they too, wish to resemblance the people of large cities; or comic opera twice, whether they think in that by vencoring, they approach in they will have spent their money in vain blaria ere they are alraid

if they do not hear every member in a daughters of the horse-leech who cry who attend the theatre are like the Mow whether it be that the Albanians

the absurd use of this simple word. and, by the way, it is a rare occurrence in a concert at Paris, cry 'bis." It was in this connection. The French, Then they demand the repetition of a songit surely is not French, at least as used

This word "encore" is not English, and manner and was encored several times." Higgins sang in bis own inimitable. singer is called "an encore;" or one ears manner the good will of the hearer to the

This means of conveying in a forcible and repeats his little performance.

and, it sufficiently skillful, whistle in various keys, until the singer comes out clap their hands, stamp upon the floor, round vigorously with umbrellas or canes again, and to manifest their pleasure they audieues, however, insist upon seeing and pearing line do the same thing he goes ou with the stage dusiness. The stops and goes off the stage, or in opera and bronchial apparatus. Usan eH s high note upon which he dwells and lings lings testing the power of his lings A singer ploaces his audience by luter. Jointly a the chiefe

THE EXCORE.

plows could be passed the gentlemen wer Mr. Blount in the cheek. Before other the moment, returned the blow, striking who, carried away with the passion of the remark and struck his antagonist, and confusion Mr. Blount misunderstood me dishonest motives." In the excitement otsetuqmi nameltaeg eatr. : Atmraw diiw Breckenridge, turning toward him, said enough to make a statement when Mr. Blount, of Georgia. Mr. Blount was rash Breckenridge, of Arkansas, and Mr. The gentlemen who took part were Mr. ment, but which have been rare of late. foreign critics of our form of governepisodes which formerly attracted so livened by ene of those delightful little

a state can be postponed by proper corpse until it is a necessity; and it such ing of the living. No one wishes to be a posed of without the cousequent polsonproblem of how shall our dead be disodd illim cb od gniddon ovad enoidaluooga Besides, грего predicament. candbals would be in a still more awksionary who has been eaten by hungry shall sound; but a self-sacrificing misproper manner when the last trumpet mote difficult for the body to rise in a people who will object to it, as making it Still no doubt there are many worthy seriously thought worthy of adoption.

"pages" proceeding, but that It is being

rea it beannoab bas it noqu beamout

nant to many people who have formerly

of cromation is now not only less repug-

Hebralc sanction of cremation, which has

which will establish the precedent of a

over the incinerated remains tomorrow,

and Rabbi Marks will conduct services

delegate irom a synagogua was present,

Woking, which is a mortuary suburb of

Hebrew stock broker was cremated at

In London inst week the body of a

advise the society further concerning the

bers signed a paper asking to be ere mated. A committee was appointed to

5125 of funeral expenses. Elghty mem-

be incluerated for \$25, saving the relatives

tion company, through a purchase of stock, and thus enable each member to

tion of joining the United States Crema-

for the purpose of considering the ques-

burial of the dead, which pays its members' relatives \$150 in case of death, met

favor, and only Saturday the united society for the relief of the sick and the

Cromation is meeting daily with moto

a Jewish cremation in England.

London, being the first instance

hitherto been withheld,

purchase of stock,

ashi end tant works shootioni ecodi IlA

going up in the sir will solve itself when sanitary precautions, the question of

the time comes to make the flight.

"asys true to his native land." soalped him, but Col. Yell's heart was aland, in the enthusiasm of the moment, Mr. Jones in a barroom and shot him: of Yeliville, Arkaneas, "that the late deceased Col. Yell had a difficulty with

Inamyte bombs are ruled out lain should see to it that slung shot anal ers, dirsks and pocket knives; the chapwill be the ordinary tools such as revolvmonotony and unrelieved attention to business, The weapons used in debate the next session will not be of the usual grees has met, leads us to believe that This event happening even before con-

said the immortal eulogist of Col. Yell,

This seene recalls an incident in tho

life of the late Col. Yell. "It is true,"

in order that he might tender to him an

under which he had lobored, requested that Mr. Breckeuridge return to the floor

drink, The circumstances were then ex-

to the cleak room, probably for a cooling

separated and Mr. Breckenridge retired

often the wonder and admiration

is not a pleasing or profitable sight,

and intentions of Providence.

Still the political parson in the pulpit

has a peculiar knowledge of the workings

nake a good President, as he is that he

firm in his convictions that Mr. B. would

nature is meak, and the parson is just as

and steady absorber of gin. But human

publican, a cold water drinker or a quiet

ter whether he de a democrat or a re-

always voting for the dest man, no mat-

A true clergyman should be a mugavump,

tions, however; only it is not his duty to lug them into his Sunday's discourse.

litical preferences and political convic-

ohe judicious weep: while Mr. Mulligan

this; but it made the ungodly laugh and

trolled pen. No doubt he was sincere in

championed with open mouth and uncon-

опе James G. Blaine, whose cause be

same pastor was very sadly taken in by

spiritual leaders cannot always be

subject of legislation? Besides, our dear

give vent to his feelings upon this or that

sidT

blrow sint to smalls in beteur

did not know whether to laugh or ery.

The pastor should not be devoid of po-

Saturday's democratic caucus was en-THE CONGRESSIONAL MILL.

plained to Mr. Blount, who instantly, upon learning of the misapprehension

apology for his action.

OUR BAD WATER.

ent on the always dangerous water of the ready for use, we should not be depend-Were the artesian wells driven and low state of the Hudson river, our city water should be bolled before using it. fever in the clty, and that in the present to the fact that there are cases of typhold in this paper, in which he calls attention Thacher has written a letter, published At the advice of Dr. Balch, Mayor

wishes should be consulted, and decent beer or rum and drink it daily. Their who prefer water as a deverage, to either There are still many estimable people

germs, microbes, animalculae and other ingredients of the drink will be debouquet so delicious, but the different that it be carefully boiled. To be sure the flavor will not be so fruity nor its drinking river water, let them see to it So long as these people will persist in water provided.

THE RAGE OF THE EXPRESS.

fully chosen adjectives limit the noun dacious and malicious," and these care--nom,, sa escietacterizes as "menpress." It is disgusted with "an avalance are permitted to degrade the opposition alludes to the 'jackals of journalism who sentence. The Fxpress speaks of the "thood of personal abuse" and gracefully being successfully thrown into the same sell, in which thetoric rises to the bolling point, the words "factle" and "stench" an editorial in favor of Henry Rus The Albany Express prints this morn-

press should not essay the spittoon style Tut-tut. This will never do. The Ex-

Is C. P. Williams a jackal?

of literature.

Does C. P. Williams throw "monda-

to tell the truth about Mr. Russell. Mr. It has been the sad duty of the Union cious and mallcious mud?"

against Mr. Russell would be more to the A refutation of the charges we have made rhetoric of the Express are ut of place. The mock indignation and heated charges made against him. Russell has not denied any of the grave

THE DEMOCRATIC CAUCUS.

growth in the democratic party, which is Тріз громз в тетаткаріе срапде апд nated unanimously, an unusual honor! eratic caucus at Washington, and nomithe speakership last Saturday in the demo-Mr. John G. Carlisle was nominated for

ascendant, and Mr. S. J. Randall takes, The Carlisic faction is evidently in the over the grave of dead and buried issues. now the party of progress and not a fighter

for the present, a back seat.

not please either God or man. a reverential nation, and such scenes caning finally succeeded in making the third cocktail stick, whistle in glec. We are not wipe the dust off their boots; others have devotion. Some yawn, pick their teeththe prayer is not one calculated to inspire eations. Then the whole scene during makes political speeches instead of Involate the souls of the legislators, too often is chosen to make the prayers and reguposition of chaplain. The gentleman who well be dispensed with, and that is, the There is one office in congress that might

> Nichelas is a thorn in the Hesh, and only as if He lived around the block, To many such good Christians, the Rev. Mr. with the Deity and speaks of the Savlour that he seems to be on influste terms often coarse and provocative of smiles; as ti galdinoseb ,erse, due enoiglier to ple of refined tasks object to his treatment of Calvinism than Christianity: and peonarrow views, showing more of the spirit most liberal minded accuse hilm of too IT regardless of bis sacred calling. The of all descriptions and at times apparent-They find that he is too devoted to sports whether the shot be difficult or easy. but butchers them indiscriminately, saeming to delight in the mero slaughter, agily with shooting blids upon the wing, hls vacations he does not content him. him with crueliy as a sportsman; as on the reverend gentleman. They charge strongly object to certain peculiarities of influential; members of the congregation On the other hand some of the most

CHRISTIAN UNITY.

old memories and dear associations keep

and mothers were aevout attendants. them in the church where their fathers

Rebellious Flock. aid bas rotas Paltroq A

peace has relgned in Willett stroct, but lucklly of short duration, and for a time garden. However the painful scene was converted into a species of religious tear man; and for the moment the church was whether he was a great and good clergycalled for an expression of opinion as to church arose one Sunday morning and ago the Rev. Walter D. Micholas the pastor of the First Presbyterian It will be remembered that not long

for then probably at noon, the Presbytery an armed peace. And now war breaks out and tomorrow;

and the concussion in a small bullding wooden pigeon, as ladies will be present, required to shoot at glass balls or a with him, it is doubtful if he will be has seen requested to bring his shot gan plays and base running. Although he devised hypothetical cases as to double asked baffling problems and cumingly present from New York, and Mr. Micholas assuming the duties of an umpire will be as to his proficiency in the game of base ball. Three experts will be will be looked into, and he will be to religious be weighted to a rigid examination pastor. The conduct of Mr, Meholas ment of the committee, on behalf of the ously signed protest against the appointthe memorial will be met with a numer-Rev. W. D. Micholas. It is expected that the church mentloned and its pastor, the relations existing between the session of mittee be appointed to investigate the to be presented requesting that a comdissension in the church upon a memorial of Albany will take up the matter of the

"bone," and which the "sinew." these gentlemen takes the part of the his two obles opponents are Mr. Michols and Mr. Michols and Mr. Mills, the lawyer. They may both be 'pillars' as they claim; but it would be interesting to know which of these they expert the manual transfer as the state. and secure a pastor to their liking. Now new congregation, build another, church neap hey will aplit off and organize a pastor should come out at the top of the church on their side, and that if the the pillare and the bone and sinew of the them two to one, but assert that they have men admit that his followers outnumber The opponents of the reverend gentleis inevitably severe.

THE REV. MR. MICHOLAS.

A Few Words in His Behalf.

Editor of the Evening Union:

es covertly and by inuendo. have been circulated, not so much openly Nicholas, against whom certain charges Sir—The Presbytery meets today to consider the case of the Rev. Mr.

been devoted to its interests in every church, and in no small sums. He has condition. He has given money the day school is in a healthy and flourishing The congregation has increased, the Sunfruit of his labor is seen on every side. gation. He has worked hard and the call of the great majority of the congre-Mr. Micholas came here at the earnest

And now what are the causes of this

commotion and rage?

the interests of the church and of Christian to near yilner and his ranity than of has some personal grievance. Each one the list? Every one of these malcontente prayers. Another-but why go through who loved music. Another is a mischer makes long organ, to the distress of all in the church son, who attempted to play the sore because there was trouble about his One prominent member of the church is

filh ot bealfaup taed ed al does he play well and which position not be, does Mr. Micholas play ball, but before his death, The question should culture, took a running leap a few hours and even Matthew Arnold, the apostle of tend with each other in the game of polo, monarchs and rapt, inspired bards conthe sacred poems of Persia, oriental been found patrons of such games. In body. A healthy soul demands a proper house. The truly wise in all ages have that tends to strengthen and ennoble the man encourage in practice and theory all sports. Well, why should not a clergy cause he is fond of baseball and all manly These men object to their pastor be-.Yilau

pleases in the vacation which he so richly should he not amuse blacelf as he lng. What a ridiculous pother! Why reverend gentleman for hunting and fish-And so as regards the fondness of the

miserably foolish attacts only reflect upon shirt sleeves, which Abraham Lincoln said was his own coat of aims. Such eateh a milk or a butcher eart, he went out of his house on Stats street lu his for instance, as that in a great hurry to against him are unworthy of notice; such, Other little reproaches brought up

to oust him. do not propose to allow a weak minority for what he has done for them and they respect bir, Micholas; they are grateful The people of the First church like and the discontented ones who make them.

THE KING LOUNLVIN'

ence to the King Fountain. able and public spirited citizen in referfrom a well-known, eminently respect-In another column we publish a letter

nounces them one by one are succint to be true. The facts as he calmly an-What he states is known by every one

and ead. For what man of us wishing to do a

can dle, sure that his wishes will be car kindness of a publicor privato nature,

shall be forgotten and even the memory will it be defore the name of Henry King Bicecker is nearly forgotten and Judge Parker relgns in his stead. How long their home. The name of Harmanus left sums of money intended to adorn Two men out of their love for Albany

of his intended kindness?

sufer and leave? Central and Boston and Albany railroads station where the trains of the New York endure the horrors of the present railroad A PUBLIC MUISANCE.

the lives of the traveling public. not only inconvenient but dangerous to arrangement of platforms and bracks is such a great road as the Central, the are the accommodations for passengers of as these rooms are and as m worthy as it is absolutely dark. But uncomfortable ing draws on, it is often not lighted until its seats are uncomfortable, and, as even modation, is overheated and unventilated; matting room is too small for the account are allowed to squar tobares juice upon the boots of all who pass by. The other room," so-called, is filthy, and loungers dingy and uncomfortiale. The "smoking In the first place, the building itself ls

can not provent the great danger to which courteous as the station police are, they arrived and one in motion. Alert and platform, wedged between the train just Troy train obliged to stand on a narrow trains, __ases between engines and ears. Often are passengers who descend from a train obliged to crawl over two other Often is one who wishes to take a Troy

to take the cars upon an outer track. tection from the usin for those who wish in the way of another. There is no pro by travelers who avoid one train, getting It is a wonder that accidents do not occur confuse; trains are easily inistalien; and The lights At night it is still worse. passengers are every day exposed.

, aniant est moqu garbar to agaliving who pay the company money for the a cattle pen than a station for passengers In other words this station is more like

Conresitent better, even hizurious [accoother states, as in Massachusetts and all and decent buillings. In can be done in this state in the way of The West Shore line has shown what

the salety of the passengers is provided modulions are provided; and, at least,

derbilt. badiment of the famous speech of Van-The Albany station is a material em-

to stand it? And how long do the Albanians propose "The Public be Danned."

WE INGVITZ VAD V. WARD.

been like Artennus Ward's kangaroo, 'an Viewed from the gallery, he must have terday in support of the pension bill. Pranced upon the floor of the senate yespublicans a witty and saicastle speaker, Mr. Ingalls, who is considered by re-

His wit was at its keenest when he said: amoozin cusa.

As to himself he would asy that the that the sales of the sales of the would asy that the nomination of the sales of the nomination and election of any American citizen to the presidency respectable. There was no man so ignorant or mean that he might not aspiro to a nomination to the prosistion to the prosist of the sales of a sales of a sales of the sal

For a gentecl homo thrust, says Arteif the editor of a cortain paper sees It?!" headed and wears a glass eye. Wonder retained on tho other side. "The plank road may be a humbug," said Mr. Slink-sia, wat mey be a brent a sleter who is bald-bled who is bald. paper. The controversy was over a plank road, and a hated rival had been friend, Mr. Slinkers, the "pollshed and sarcastie" editor of the Baldwinsville s'braW sumstrA to one shrimer sid!

mus, Mr. Slinkers has fow equals.

THAT KING FOUNTAIN.

A Correspondent's Pertinent

To the Editor of the Erening Union: or Impertinet Questions.

.benoitseup ties when he signed the will, and the validity of the document has never been He was in the full possession of his faculfountain for the use of the city of Albany. be devoted to the purchase of a public ho directed that a certain sum of money Hiv sid ni ; sneam to nam bas tsiqordina man named Henry King. He was a phil-Several years ago there died a gentle-

the gift, keep his memory green—or rather benefit the city he was so fond of, and, by the fountain, Mr. Henry King intended to In setting aside this sum of money for

This was several years ago.

Where is the money? Where is the fountain?

who made the will, and a progressive and much esteemed citizen of Albany. Howard King, a brother of the gentleman book of the eminent financier, Mr. J. or the pockets, or the safe, or the bank is, very properly, until used in the hands This last question is easily answered. It

But why does he not earry out the

the other is, that no suitable eite can be erect a fountain good enough for Albany; One, that there is not money enough to : senotab sid ni navig aus snossav owT solemn wish of his brother?

wandering in the Happy Fields has found had given her; and Harmanus Bleecker fountain that her benefactor thought he In the meantime. Albany is without the found. These are limping reasons.

Albany, November 27, 1887. a fellow-sufferer.

Thanksgiving Charity.

To the Kaitor of the Union: SIT—I see that a prominent citizen of

poultry and fruit, and possibly elgarettes and that paper calls upon others to give ls, through the columns of the Express; but proclaims it upon the housetops, that hand know what his right hand doeth, is not content even with letting his left glving day an abundance of ice cream. He orphan asylum by giving them on Thanks-Albany proposes to distend the Albany stomachs of the children of the Albany

to the same institution.

Yours, etc., A, L, T. provided for him. better if he have simply the meal already in a child who will, without doubt, be the hungry than to induce symptoms of colic Would it not be better to feed one really gifts is that too often they are misapplied. least a day or two. The trouble with all their lot and make them happy for at who the really needy are, and to lighten tains or others who would be apt to know disposed to find out from the pollce capnot be well for some of our charitably want of coal, bread and meat. Would it are many who on that day will suffer from fort for Thanksgiving. But in thle clty to refuse the poor children any little comwell-known generosity of this citizen or Now, far be it from me to question the

> Mr. Moak is so enamored of his own ME MOAK

by which the Albany Express prints his words that he has made an arrangoment

Words, words, words. Ruidton, ot etanomas oeso elat ni , ga nd ealliope lungs, despite his legal learn Ind so Mr. Moak, with his brazen voice lon without his roar? A poor thing. cult to see. The speech ltselt is a feeble effort. Its eloquence is hifalutin; its wilgar horse play. Then, what is the strong a relation of the speech of t speech in the Platt case. Why he should have done this is diffi-

o; neither has the jury been stoned by latt case is over. Mr. Platt is ousled latt sill snd Judge Mayham still Besides, cold hash is never savory. The

blnow ed Maid ton bib lil Honrald Pr. does he foam at the mouth, and snort of des he foam at the mouth, and snort of the ground? Why, because enraged people:

a good judge.

-noo oht ot toeido ensoliduqer alatre(SOMERS OF STRIFE.

A'hen they say that Mr. Lamar was a ich decause, as they say he was a mation of Mr. Lamar to the supreme

and nation, they obeyed their conits and a conflict came up between the eshis friends thought, the rights of Plofthe great majority of southern relemen. Therefore when, Mr. Lamar -country at large; and this was the to etaliance than the rights of Leved that the rights of his state vere therner who by blith and education el, they tell the truth. He was a

elthe sincerity of their motives, ioo one but an ignoramus can quesda as we Northerners think, in error; They were brave and sincere; they occes and fought the fight to the bitter

e. ago. sall happened about twenty-five

ning of the hysterical oditors who now Teresent day were then at school.

Antalettes. Anow at this late day republican dik out against Mr. Lamar were then

onfederate," rs si ed osusoed refoods bedsilqn olgreat man, this eminent jurist, this Rogles including dishonest John Age of too and country editors object to

president, Was any such outery at that time? And surely Mosby were appointed to office by a repubman, were well known confederates. Messrs. Orr, Longstreet, Mosby,

trying at this late day to awaken e spectacle of republicans at the tl, well known "ez-rebel.

metone. a ni won edaeqa siva în a Trrn statesman; even the "irrecona lo abrow and in the words of a ele find no such splitt manifested in a n was to be found only at the south Dhae. It looks as though true pata at besolo suad chick have closed is a Penni strife, to exhume old prejudices

est concerns the tariff and not state year year betiled next year eno head ever about ang dead ones, samows clearly that they have no Traction on the part of the republi-

Gr men of that party. ns was called to this by the few or to noitiest the attention of re-

WASHINGTON'S BIRTHDAY.

Holmes has called attention to the teeth though the irreverent Oliver Wendell god has contributed largely to this with the calm impassive face of a demibus orugh gaisequaisid to viselam flui and spotless statesman appears in the picture of Stuart where the great general undergoing the same process. The famous day a myth; just as Lincoln's memory is above humanity and he is practically to-Wo have exalted George Washington

tradition that his death was caused by Even to this day in Virginia there is the bitter recklessness of party feeling. rant immorality, Such was then, as now of dishonesty, he was charged with flagwas called an aristocrat, he was accused ner. Abuse was poured upon him, he was lampooned in the most brutal man-Yet in his day this facher of his country ready to fall "like a portcullis,

that the latter was unable to find a pub-Lincoln appeared; so fierce were they when their books about the early life of tion raised against Herndon and Lamon Many remember the cries of indlgnadezvous, exposure in pursuing an unworthy ren-

the Century? ni grinecqis won olid, odravosani notlo Micolay have done in their coloriess and climinate as Hay and was hard, and crude and unrefined. Why and southwest when Lincoln was a boy faithfully portrayed. Life in the west coarse and rude surroundings should be sti lia iliw o'il glassii tail has ann to the memory of Lincoln that he was a were true, nor was it any way degrading there is no doubt but that these accounts lisher for his second volume, And yet

"Henry Esmond." ill and Webb, Addison and Steel in as the wonderful portraits of John Churchthat is a faithful and realistic one, as true tduob on ai great that "englingriy ell", for his portrait of the great general in Thackersy has been severely censured unsusceptible to the charms of woman, neither, if tradition can be believed, was lie He was a man of prejulices, profane. profane, but at such times righteously generally under control. He was at times blood and passion with a flery temper To nam a savi, oH thankful he was not. ed su tol bus eroderspiel et us be os do inias odd sano means the saint of do merely the inventions of his enemies. They were purity and grandeur of Washington's elightest evidence against the Let us not be misunderstood. There

ginian can never be dethroned from his and juggle with words. The great Virpoliticians who pity at statesmanship to beard thems out of shuder a gradel of tion. His mords and deeds as president unflinching courage, his iron determinaowe to his great force of character, his What we are today we el Americans. Washington, however, is easily the first

solemn, religious ceremony, contemplation, as one enters into some with noisy earousings, but in quiet, in Nor should it be celebrated noticed. his birth ever be allowed to pass unto tab add bluods non (sonsidms broug

> and salety of this country rests. The froth, people," that the efrength and prosperity whom he loved and whom he called "plain of whom the great Lincoln was one, and And yet it is with the mass of people

in this country and with our conditions of man relying upon his own ability can do Manning is merely an evidence of what a And the illustrious carses of Daniel the scum, rise to the surface.

Now Daniel Manning was a printer.

THE POPE'S JUBILER.

cunrent. enormous power of the Holy Catholic they are indirectly a recognition of the personal good will entertained by all and of the faithful, must be the gifts from Protestant rulers, for they show the him than the often perfunctory homage he ls the head. Far more flattering to the fostal services of the church of which sary with all the pomp and cermony of Leo has celebrated his fiftleth anniver-

presents would have been absurd and European monarchs in their costly For an American president to vie with as is confessed (ven by his opponents, the United States, was in the best of taste luxurlous edition of the constitution of The gift of President Cleveland, a

all the nations. wishing universal peace and good will to diplomat, a man of exemplary life, a citizen sincere and devout christian, a shrawd They recognize in the present pope a radling the fires of another inquisition. paring the thumbscrews and the rack and lives of herotics, and in imagination predespot, plotting against the liberties and the successor of Peter as a bloodthirsty or Presbyterian, no longer really views Sectarian, Bapliel, Methodist, Christian minded and insanely blgoted Protestant, ful to see that even the most narrow treated the pope of his timo. It is delightthe country had the ruling magistrate so of the indignation would have swept over forty years ago, it is safe to say, a storm ing is than it was in former days. Thirty or and sensible in certain ways religious feel-America, shows how much more liberal This sending a remembrance from contrary to our traditions.

ness Pope Leo. Joars of peace and happiness to His Holfto all its tenets, unite in wishing many church, although they may not subscribe the great good done by the Catholle And so all thoughtful men recognizing

TITSSUL HOLVNITS

mercantile life he is respected for his kindnesses towards others; that in his looks after his family and has done many Mr. Russell is an estimacle man who Old do not doubt that in private life the flour barrel for the senatorial chair. purse, is finally elected and exchanges and more or less wear and test to his Mr. Henry Russell after toil and passion

of flour, has he therefore just claims upon help, and because he is an excellent judge does not beat his wife and kick about his But, men and breth'ren, because a man dreds of other men. probity and intelligence. So are hun-

business for the irksome cares of legis-Russell now exchanges the amenities of this question in such a manner that Mr. The people and judges have answered his fellow men for a senator's chair.

bressed upon you? Russell, that fine day the nomination was would you have consented to run Mir. squabbles and this mass of perjury, If you had forecen all these rows and

lation.

the leaders of the democratic party, the verge of fulsomeness. This day one of was praised and his merits extolled to the tained sulogies in which the dead man топтинге. Тhе пемэрарега каче сопpresident and his cabinet were among the bantan was buried with funeral pomp. The In sucinteulli na to ybod eth yab-o'l' THE CAREER OF A PRINTER.

rule a possibility, a great secretary of the

man who made the present democratic

Now Daniel Manning was by trade a treasury, is thus buried.

any rate, "our boy must go to college," at public expense in our high schools; at higher branches of education be taught vided by the state; some wish that the content with the ordinary schooling proword a college-bred man. They are not equlpment to be in the true sense of the and whother he has sufficient mental whether he will appreciate his chance, has an inclination for such pursults, Meny even forget to ask whether the son children advantages beyond their means. selves ordinary comforts to give their stretch every nerve and often deny thempensable to great success in life. Parents regard a collegiate education as indis-There has been a tendency of late to

father's hopes and are a disgrace to their competents who have disappointed their feeslons are over-stocked to-day with inupon their parents or relatives. The protalued by influence, or become dependent copt some triffing political position obwho play at a profession and finally acsult is that many become genteel loafers the business interests. But the sad relive at home and finally take a share in lucky enough to have fathers in business tew become clergymen, and they who are must needs be a lawyer or a doctor; a And after graduation, the college man languages, mathematics and physics. tlons, and a superficial acquaintance with smattering of knowledge in many direcyear we see a swarm of graduates with a is worthy of his opportunities; and every Now what le the result? Not every one

an apprenticeally. and every one of his family had to serve peror William was by tradea book-binder, some useful thing. So the present Emof his salt should know how to make current in this country that a man worthy nold still that good old idea idea formerly work. The royal families of Germany worked. He had some craft, some handltion, nearly everybody, at the north, ago before the great inilux of immigragrown extravagant as a nation. Years have been the better. But we have world and the father and the bey would ing, to put him at some good trade, the secoived an ordinary amount of school-It he had been content, after his boy had Now this is largely the parent's fault,

exists in what we sall a republic. or a machinist And this state of affairs better than a shoemaker, or a gunamith vided he be respectably connected, is "trade." In other words, a loafer, pronl ed ton teum man A "nemeltney" But now with us every one must be a

MADAME BOUCIUAUT.

pural hand her life time she has given away with over fifteen million dollars, and during leaves in charity and to the Bon Marche poorand obscure clerk; at her death she at Paris. Thirty years ago she was a mous establishinent of the Bon Marche eaut, the well known head of the enor. Cannes, the other day: Madame Bouci-A rectarkable woman died suddenly at

certain age, besid is a partial continuation allows a pension for each employe after a subscribing at once over \$1,000,000, This class the founders instituted a relief fund, For the second Lounger successors, give way at stated periods to their the eldest to the contraction obliges the eldest to ways remain clerks. Among the former petency and those who innet perforce altwo classes, those who can attain a com-The house is divided, so to speak, into situations always numbers about 1,500. employed, and the list of applicants for her salesmen and shopgirls; 3,500 are first aim was to look after the comfort of be, their lives were nearly parallel, character of Denise; however that may Bonheur des Dames" sketched her in his LA", sonsnior testy sid ni sloz slinis untiring doing of good. Some say that Her life was one of unceasing toil and

large sum to the Pasteur Institute. in the hospital. She had already given : was born, she took charge of forty bed francs. At Belleme, where her husban river Saone, which will cost a million of sides building a great bridge over the free schools, endowing them freely, be support. At her birth place she built ing apon herself the entire charge of its she built an asylum for old people, taktown where she spent most of her days factions would make a loug list. At the vately gave away, and her public bene No one knows how much she pri-Her charifles are as the sands of the of his salary.

palace of industry known throughout the Her material monument is the colossal

vided society gains. individual loss counts for nothing, pre-It is an embodiment of the idea that the much suffering, and ofter absolute ruin all the petty shops far and near; it has, no doubt, caused to little shop keepers world. The Bon Marche has absorbed

the hero, the poet, or the statesman. as are generally awarded by the French to demonstrations of grief and respect, such trolled it is this day buried with public for the noble woman who so long con-It is now closed and in mourning; working, as it is run by an administration There will probably be no change in its

HENEL BUSSELL. HO NOINIGO SEVITION OF

Williams tells his fellow citizens what he which we print in another column, Mr. let that opinion be known. In a letter, has formed an opinion, he is not atraid to the keenest sense of honor; and when he known throughout the city as a man of years been a faithful republican. He is National Albany Exchange bank, has for Mr. C. P. Williams, president of the

He had purposed to vote for him, and thinks of Henry Russell.

others to vote for him. not only to vote for him but to uige

been decelving both parties to seeme He now delleves that Mr. Russell has

correct this impression, but Mr. Russell He has given him ample opportunity to for himself votes

cally as a disbonest man. Henry Russell, whom he regards politi-Williams can not, and will not, vote for And, as an honest man, Mr. Chauncey !! has preferred to remain silent.

candidate who tries to play a double part

can candidate for senator as the only And Mr. Williams brands the republi-

> death. Indeed, before the lague of this Daniel Manning lies at the point of

very laper, his sufferings may be over,

Manning at first taking merely a local work of his journal. In politice, Mr. ease as he would have alloted the daily the finances of the bank with the same his monderful adaptability, hy managed without any special training, simply by of the largest banks in Albany, and here assume the position of president of one Circumstances obliged him to the most influential newspapers of the became editor and proprietor of one of and comparitively without education, he poor boy, he became a printer; a printer, under the conditions which here exist. A haps impossible except in America and Ively the life of an American, a life per-The career of this man was distincthis life work done.

country has had few such officers. frlends and foes allke wondered. The grasp of the financial situation, that and statesmanlike views, such a masterly he showed such rare abilitles, such broad functions of the secretary of the treasury, Called to Washington to assume the

the democracy, the president maker.

Mr, Tilden, he became the Warwick of

country at large. The trusted frlend of

party, not only in New York, but in the

interest, soon shaped the policy of his

devotion, he dies in his own city which And now, a victim to his industry and malned unquenched and inextingulshable, though the fiery particle, his soul, relife, attacked the magnificent frame, pald it. Overwork, the curse of American deserved success, and Mr. Manning has But there is a penalty to all great and

To such a life, death must needs be was so loved and respected, he loved so fondly, and where he himself

the sport of shadowy, unknown spirits. mockery, some puppet-faice played for Else were all tolls and labors here a burns on with even elearer, purer light. soul, the spark, call it what you will. serves its energy, so the intellect, the all force remains unspent and even prebe men's future, this seems clear, that as will not, it eaunot lie idle. Whatever may only a promotion. That restless brain

Sherman, Clay, Webster, Lincoln and adorned by the names of Franklin, Roger ment exists; the class which has been government and for which this govern people; the class which founded this illustrious class of men who were of the lines of Robert Burns. He belongs to tho were they incarnated as in the famous Utopia of a dreamer. In Mr. Manning merely the verbiage of a rhetorician, the principles of American democracy are not ortunate. His earcer is a proof that the Daniel Manning been admirable and country and himself, has the life of Not only for what he achieved for his

special providence of God. occasion needs a man is ready, ether by the doctrine of cliances, or by not show hims : \ - hero; that when the trade, no $\operatorname{emp}^{1}_{0}$... , t, where a man can-The America on ei eneat tach , ai

more example, one more proof in the 11fe And this American idea has had one

of Daniel Manning.

Grant.

CHIEF JUSTICE WAITE.

uddenly at Washington this morning. Morrison R. Walte, chief justice of the supering died states, died

stances raise a man of moderate ability of respectability, by fortunate circumetickad bas guibbolg notto wod ewode ofii judge and an industrious partisan, His vas an industrious lawyer, an industrious particular for e or breadth of view. He Not was Judge Weits a man of any pages to the history of our jurisprudence, many would have contributed more live who would have made as good a judge; nundred or two lawyers in the country spectable. Without doubt there were a the supreme beach, he was eminently retessional life, at Geneva, and finally upon the sword. At college, in his carly proled by the lawyer's tengue and not by question of the Alabama claims was setof the United States at Geneva, where the awyer; he was one of the representatives was a Yale graduate, who became a his country famous the world over. He is prelecesors who made the bench of fulck wit, or varied mental equipment to in profundity of learning, acumen or a brilliant man, nor one to be compared The late chief justice was in no respect

death of Abraham Lincoln. the people as no man has had it since the important office, has the confidence of dent who when called upon to fill a most It is also fortunate that we have a presione to despair at times of the Republic. formers upon these instruments lead native and inherentweaknesses of the perupon the people and to cover up the by brazen men in high station to impose less, though the brazen trumpets blown men and fit for any office does not grow for the country that the steek of good grave responsibility. It is fortunate His death gives to President Cleveland to a high position.

MATTHEW ARNOLD.

of Matthew Arnold. The news comes by cable of the death

is not known or appreciated by the mass a great literary critic and severe poet, he just criticisms were thrown together, civillzation in which many just and unand on his return wrote a study of our as a man who lectured in this country To many Americans he is chiefly known

markable one. The son of Dr. Arnold, the noble master of Rugby school, his markable one. His career in many respects was a reof our people.

ner of expression. among the first, both in matter and manforce of his style. As a critic he ranks sell known by the ilmpld purity and calm and even at an early date he made him first ambition was to excel as an essayist

the staunch Church of England man he la tossed upon the seas of doubt, though by the Bible" have given comfort to many "Literature and Dogma" and "God and that he will be known in the future. But it is as a critic of religious thought tew of his lyrles are of wondrous beauty 'Strayed Reveller," ''Rugby Chapel" and Some of his poems, as the of metre. Then, too, his poetry is that of a master

owers and had spoken all he had to say. and 7et he had passed the zenith of his and light," his death comes all too soon. Phillstinism, the apostle of "smeetness The foe of British materialism and regarded as a scoffer and an infidel.

The Dickinson Lecture.

sistant managed the changes and the and many were very deautiful. The astures were of interest to lovers of art, thrown upon a sereen; all of these pic. The lecture was illustrated by pictures opportunities for interesting digressions. fascinating in itself and affording many was the Paris Salon of 1887, a subject The subject of the lecture of last evening which should have been much larger. ning at Jermain Hall before an audience son jot Boston on art was given last eve-The first lecture of Mr. Sidney Dickin-

light very successfully, and there was no

clear, agreeable voice which he uses with-Mr. Dickinson, as a lecturer, has a suggestion of "Mike, turnthe crank."

pletures of this year; examples of the work of Breton, Adan, Haquette, Dupre an idea of many of the most remarkable poses of the Salon, he gave the audience phere of Paris; then speaking of the purhappy characterization of the art atmosmanner. He began with a rapid but has to say in a pleasant, conversational out attempts at elocution, saying what he

material whether it be a gorilla, a woman strongth and truth. The subject is imbasmab ew tra al" bias eval bluow Mr. Dicki 1son admires (so earnestly Philistine. The great Frenchmen whom These questions smack a little of the the "Gorilla" asked the audience "is it "Art? would you have it in your house?" to sutate in Tonnor of the Wonderful statue of in other [respects. Again Mr. Dickinson, from this title, admirable as is his work absence of light and air that barred him they would say at once there was an utter est of the world's landscape painters: ers for instance, would agree with Mr. Dickinson in calling Ruysdael the greatten startling statements. Very few paintshort, pithy formulas and concise, and ofpress himself epigrammatically. The temptation in such cases is to run to son was obliged to condense and often exd others.; In a lecture of this nature, Mr. Dickin-

womanly interest in the modeling of lier and utter unconsciousness save in the innocent unconcerned naked model in the sculptor's studio with lmens of photography, particularly the were exquisite in themselves and as specexamples shown of the nude last evening expense and sent to every household. The who ery "Fy," should be printed at public rient prudes who see in every picture of a nant refutation of the statements of prumarks upon the Nude in art. His indigevery man, woman and child for his re-Mr. Dickinson deserves the thanks of a calm, clear landscape.

operated upon for cancer of the breast, or

disturbed. their guests should not be so wantonly agers of the hall should see to it that wails of psalmody from a nelghboring room rose upon the night air. The man-"'dull, siekening thud" and now and then ticed in the gymnasium. Bodies and welghts fell at stated intervals with a ingly annoyed at the athletic sports prac-Mr. Dickinson must have been exceed-

There ought not to be a vacant seat. en November '21st. The subject is "The (falleries and Palaces of Northern Italy." esting and valuable lectures will be giv-The second of these exceedingly inter-

To-morrow the churches, adorned with

ack of money.

Easter week draws near. with the New Year there is a full until the good as the music of last Christmas; and the people say it is good, or it was not so the iabor of many bours has its short reward written for the day, and dreary work it ibave been patiently rehearsing; organistates of music choir, organ and orchostra celebrating the bind of (htist. For this one day the singers evergreens, will resound with the music

in redte frotestaut vic with each other in took so little pleasure in life; and no services were beld it the day of the Nativity fell ou a weekday. Now it is all changed, and Cathoмескаяу. to the stern faced, hard working people, who town, the decoration of the meeting house would have appeared as a species of idolatry Roman Carbolic alike celebrate the day. Yet is was not alikeys thus. As a boy, the Writer remembers bow in a little Kew Bogiand Presbyterian and Episcopalian, Baptist and

the highest faculties, the greatest wealth, should be displayed and exercised in the the loneliest moor: it is that the best feelings of his presence than the humblest cottage on could erect to him a babilation more wo thy che sues bis power and dis beneaceder, vice nor that Inigo Jones or Christopher World in the third in the world in the contraction of the contract way, that nations throng to celebrate in their or tenor to bass, or Handel to Giles Hollo instruments of music, or prefers bass to tenor bas samyd dilw beidgileb ei bod senseed ton and blow the bellows of organs." To which the great delat makes this noble reply; "It is and embreider surplices, and compose chants ls less meritorious than to build steeples country? To tear God, I must suppose then should assall the institutions of your native and vanities of other worships, that you you nothing, sir, to say against the pomps the solution. Home, censuring the attacks of Hume upon Scotland, says. "And dave Home, Waiter Savage Landor perhaps gives Conversation between David Hume and John given up to festivities? In an im. ginary day, no matter for what reason the day is light!y than our fathers and rejoice at a boli sects now think the Grest Ruler is more sne-optible to concerted masic and 'Ttalian fri sy' Or is it because we all take life more And why this change? Is it because ai

the selection goos, will compare favorably American school, and the music, so far as arker charches foreake the sentimental and lab co-called anthem of the latter, the popplar "Siug o' Heavens," will be sung in six charches. The being on the program of four choits, and an are the favorites, an anthem of the former directors and the choirs of our churches, Among the Protestants, Gounod and Tours very good, and reflect great credit npon the The programs for the day are, as a rule,

For such are churches, both to the rich and

patrimonial palace of every family naited

with any other city.

singers is one so full of thought that it must known hetter. But this subject of church difficult of compositions who should bave given them by teachers who should bave voices had not been placed, brought the most tion baying three flats for its signature was always in the key of R flat. Others, whose she confidently asserted that any composi between a quarter and an eighth note, and upon trial was unable to tell the difference Spe sons of a well known singer in the city. devoid of intelligence, had been taking les. Oue g rl, with a noble voice, and by no mean; depths of ignorance revealed were incredible, thirty-five voices in one afternoon, and the boring city, the writer had occasion to try taught and how snystheial is musical know-edge in this part of the country. In a neighdoes one first really see how poorly many are suitable singers to fill the vacancies. Then director has the agreeable task of unding piace in some of the choirs, and the choir With the first of the year changes take

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and rescued her, let us hazard, as she was going down for the third time. He is of German extraction, and is said to be about

lake in Western Mew York. A storm came up and the boat overlanned, but the bold strakeson was near, leaped into the water

one evening last summer, when rowing on a

der. It seems that her mind was made up

in the condition that no one could question

queries of friends, sho therefore put herseif

she hates to be asked "Why?" To avoid the

that she is like St. Theresa of Spain, in that

lady would have consented long before, but Speaking of her marriage the Courant easys: "It seems that it is an cliant and that the

Clarence Louise Kellogr, the only Clara

this piece of advertising on the part of Miss

to be embraced by Carreno of the beautiful

tion for his gifts in the most demonstrative manuer." Lucky dog that young Hoffman

to her heart's delight, expressing ber admira

kneeled down before the boy and bugged bim to her, and seeking an introduction young Hollman, ber early career was recalled

career at the age of 12 years. Upon bearing

membered that Mme, Carreno began her The story go :s in this way: 'It will be re-

on the part of Joseph Hoffmann's manager. The papers give a clever bit of advertising

the "Barber of Bagdad, by Peter Corneilus, a

Cellini," Schubert's Hauslicher Kreig" and

the Metropolitan in New York are: Wagner's

and daugiling here and there at the box doors in claw hammer coats, exchanging visits,

upper balls in rich opera cloaus or bare necks eat does about religion, are fitting about the

pal for the privilege of posing before on

year in loss of interest and outlay of prine.

the house the box-holders with pay \$4000 a

honse box-holders as be writes: "And within anasical enthusiasin of the Metropolitan Opera

paper evidently has a low cetimate of the

must step up to the captain's office and

pay. So if the choir is retained the members ent choir to state the sum they are willing to

record for congregational music if they desire it, or if they preserved to retain the preserved to the state of the state

charch asking them to put themselves on

pay find it an expensive luxury. A circular has been issned to each member of the

costs money and those few who have had to

A Buffalo paper tells of one sensible committee: "The authorities of Westminster church have adopted a very sensible plan in regard to their muslc. Such a superior choir regard to their muslc.

And froze the genial entrents of the soul."

incurable disease of Panurge, known as the

not that they as a class are afficted with the

bougat for the ridiculous sams given, were it

. Chill penury repressed their noble rage,

A New York corre pondent of a western

another and who care less for music than

honbons, and small talk."

Novelties promised at the next season of

The Hartford Courant is responsible for

he at present passed over.

We get her? In other words, it is the price first thonght of, not the singer's merits. Now asked about a singer is: How cheaply can man at the other end of the church, seldom occurs to them. And so the first question has often spent more timo, labor and money position as the sexton, and whose pay should be in due proportion. That the poor devil cburch, who occupy bardly so responsible a latter regarded as subordinates of the And the niggardly conduct of charch committees has much to do with the landly:ency of singers and organists. Too often are the

naintiated; and good musicians could not be tion of a service and in the successful sing-ing of that service is beyond the belief of the the drudgery entailed in the proper preparain the study of his profession than the gentle

"ATTYPENENTS."

"ATTYPE TO ALTYPE TO

VALUE SHENTS.

MUSIC

Wednesday afternoon-with an innineuse chorus and orchestra and the best solvists -req A" :ewolfol en flesses passes tals at that of the same of the control of the The accomplished critic of the New York the thoughts and teellngs of our own epoch." Bach's passion-musis' which thongh no less itself in fature to an annal performance of scoiety consider the religious portion of the community a few months later and devote may be, Better were it did the Oratorio ent than mere melody, however, beautiful it sacred as this, has become of greater momespecially when a subject is so grand and what was one considered an indestincible structure. For truthfulness of expression dermin ng 'u the most remorseless way, that the tooly of time is restlessly at work graming and incrowing and gradually uctrame of mind and with each recurring years not in a religious tut in purely a musical -that those who attend these performances esa bardly de dons without giving offense. This much, however, may fearlessly de said musical compositions, coldly and critically, 'the Messiah" as one would speak of other shaddy treatment at the hands of the critics. For instance the New York Heraid says, in its choles English, "to speak o The factous mork of Haladel has met with oratorio society there has given the Messiah house Weber's opera of Euryanthe and the have brought out at the metropolitan opera to speak of this week. In New York they There is little of note in the musical world

aside in Germany, and bas never issu beard of an oratorio which has long since been laid in England can be bed than this very worship slab" for many years to come, and perbaps no better proof of the lack of musical feelibr within the musical grasp of the unititude. Probally Eugland will stick to "The Alexa few fue chornees and many platitudes just point and splendor Jear after Jear, thanks to famous oratorio, which is brought ont with deatiness and worthlessness of mnos of this taste can open the cyes of the world, especially the English musical world, to the Only the natural growth of good musical waste breath

waste of good material, but to say so is to

to be had for love or money-is a terrib'e

ing the downpour of rain, and scores of persons s'ood up throughout." the opera house was occupied, notwithstandcorrespondingly large. Every good seat in notable one, the audience was sure to be rehearsal, the performance was certain to be stlact a large audience; sud wheu, as at the public that a fair performance is certain to no difa siriorsi a smitq os llite si "dale Star critic is just enough to say "The Mes Isth century to musiciaus of the 18th century, If it were not for the former, the latter could not exist, But even the tney insist upon comparing musiclans of the American school of writers upon music that critics cannot drive him from his throng. It shows the present of a few half educated, Germanized New York is to this day a great name in France, as in the ontite musical world and all the efforts and Moveleur Arthur Pouzin wrote a brochure upon the performance. Baendel has been given in Paris with great success, absolutely false. The oratorio of Messiah Now this last statement of the Star critic is of in France,'

middle classes, who are not only the best judges of music, but the best paymasters, " draw, it enterpreneurs will only take the treuble to consult the higher tractes of the The London Figure says of the musical sea-son in that city "Good concerts will always

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elaborate work now ready for the printer. congregation at large, so this Snuday school hymnal was the germ, the sketch of the gratifying results seen every Sunday in the as the work done by the children led to the services grows better and better. And just favorably the congregation, and each year the congregational music in the church collections. Now it the children in a large church are thus musically educated, it afficia they not only sing good music, but enjoy and appreciate it and are no; content with the vulgar dance tunes which distigute so many cultivating the taste of the children so that amuch needed book, and he has succeeded in charch an admirable Sunday School Hymnal, known, compiled for the exclusive use of his publication. Mr. Bedell has already, as is his collection is now nearly ready for church, and been at work for the last three or font years upon a Hymn and Tane Book, Mr. Edwin A. Bedel, t e organist and choireaster of the Madison Avenue Reformed church are been a tweether Mr. Edwin A. Bedel, : Lune Book. A New Hymn at

at once seen the tasto of the compiler. twenty tunes which have been expressly written for a particular hymn. And here is of nexob ayes moil coitooles suo bibut a thus it has often been emoarrasalug to make American howses bave been levied upon; and lnnumerable hymn tanes printed in sheet form. The publications of all the English and a bundred books of similar nature, besides paration can be gained when it is known that Mr. bedell has carefully examined over Some idea of the labor involved in its pre-

Trinitarian standpoint, of course it could not be used in a Unitarian church. of any sect, though, as it is compiled from a nothing objectionable to the helief or taste Alphonas Karr in Les Femmes. In the col-lection of Mr. Bodell, however, there is cantiques so merchessly ridiculed edi lo eno baimer bas fremitaes field al page of hymus that are absolutely mandlin English bymnals, notably the one clitted by Arthur Henry Brown, contain page after Total edt lo emo8 the objectionable verses. Master, have been improved by cutting out bas brod eld bas asiletisa end het Lord and scotimental mysticism or by an almost amorous tone in dealing with the relations denomination. Many of the modern English bymns which are disfigured by a sort of dred bymus and seven hundred tunes; and the collection of hymns is so catholic that the book can be used by a church of any The book will contain about fourteen hun-

few such will be sought for in valu. interesting in a historical point of view; but Martyrs, not only grand in themselves, but bianch of eburch music. Some, it is true, may miss old times, such as Dundee, incinding the intest contributions to this hymnal is pre-eminently a modern book, to worship the Lord by praise in song. His city have offered their services. We one has well drilled choir of skilltul singers can be to descrived such a tribute from Albany more the men and women who is, their pews wish posed convert in May for the Parkhust necessities of a cong on, and at the Memorial fund. Mearly all the singers of the same time he knows of what assistance a city have offered their serrices. No one has well drilled choir of skillthi singers can be to lon. He has had the wants and common sense in his how distinguished a name may appear on the me on careful examination that Mr. Bedell the prge.

bas displayed a cultivated taste and great dusty on the publishers shelves, no matter tery good bymu tunes written. It seems to compositions should be allowed to grow complicated detail. This is why there are so and Philips, the gentleman known as the 'Single Philips, the gentleman known as the straight and in some of the services should be subtracted to the chart of England. Such whiten for the church of England. Such whiten for the church of England. Such whiten for the church of England. Such white the church of England. Such white the whole be lost in the representations of the allowed to known the church of England. the intervals do not present serious difficul. tadi neliliw ca ed bluode il emil emas edi ta The melody should not be valgar or trivial; man and musician is a me. difficult task e silke to lay-Estlonal singing and acces The selection of tunes proper for congre-

Bedell bimsoif. PHILIP HALE. and generously supported him, and to Mr. musical and practical. His work is allke an honor to the church wilch has so taithfully He has compiled a lighmany at once modern, result of his toil and necessary dradgery. Mr. Bedell may well be pleased with the

> pralse, and eveu when he blamed his criticism possible, he aimays found something to unprofessional reader could understand. the public in a way which even the most points in music, and could set them before alightest bints, the full meaning of technical bigh degree, quickness of perception, a faculty which enabled bim to grasp, from the of each and estimated them without projudice or partiaunably. He had in alvery schools and composers. He asw the merita ration for one school to music never inter-fered with his just appreciation of other hberalityjot taste and judgment. His admiion to his emotions. He also had great etrict veracity of statement in giving expresmeried bim to great belgbis to enthusiasm brones departed by a hairs breadth from he ceuld feel music so keenly that it ceaniutinto was bis absolute truthfulness. more of it. Above all, bla most striking in them a continually growing desire to hear they enjoyed the best music, and thus created He explained to people why of the public, bis work very valuable in educating the taste the performances. I have always considered ing even to those who were not present at value. It made his concert reviews interestences over again was of great educational the emotions of the concert room so that the people who were present lived their experi-Enlouborger lo talent erar siH" eventually occupy in musical bistory.
>
> Theodore Thomas has summed up his critical life, and it is a description of an ideal critic. This description is worth resulted to critic. This description is worth resulted. the commanding place wh ch Wagner would Long ago de was one of the first to foreteit New York Tribune and was admirably equip. was for many years the musical critic of the John R. G. Hassard died this week. He

clonsly common; nearly as bad as the senti-mental tunes of Moody and Sankey, P P Bliss Sentimental staff written by English and Amer can sougwriters, men work, is atro-better and could do better work, is atroand Scotch tunes; but one haif of the Sentimental stuff written by English touch of vulgarity. So with many old Irlah down upon the Swanes river" for instance is a beautiful melody far removed from any should never be rulgar and ordinary. "Way selections upon a program; but this melody likes. There should be always melody in the to endure and finally with repeated hearings music "a little above it," gradually begins ordinary taste, if every now and then it hears to esualce and even andlence of alow growth. But the history of the growth this lutelligence is often in an embryonic state; that like confidence it is a plant of and thus created in them a continually growing desire to hear more of 14." It is a question whether wellmeaning conductors and performers do not underrate the intelligence of an audience. It is true that this linelligence of an audience, it is true that to people why they enjoyed the best music-Thomas says of Mr. Hassard "heexp'alned

was never unkind,

than the late John Parkburst. Rebearsals have been called for the pro- practical knowledge

The Begum at the Leland.

The low consedians of Mr. McCaull's opera company amused a large audience opera company amused a large audience last evening at the Leland. Nothing funnier has been seen for a long time in Albany than the quips, gage and antics of Mesere, Digby Bell and DeWolf Hopper who were cleverly seconded by De Angells and Macdonough.

The opera itself is the work of two men named DeKoven, Reginald DeKoven and Harry B. Emith

and Harry B. Smith.

The music was written by Reginald, rest his soul; for he is presumably dead; a person of the most robust constitution could not long survive such agonies as must have accompanied the Begum's

The fun of the dislogue springs from the nimble thoughts of Hopper and Bell; for the wit of Harry Smith, the author of the libretto, is only from feir to missible and the subsetto, is only from feir to missible the subsetto.

libretto, is only from fair to middling.

The plot is hazy, the situations undermatic, the music inexpressibly stupid; and yet the performance was thoroughly entertaining, and at times exeruciatingly

funny; hanks again to the comedians.

The scenery and costumes were good, far better than what we are usually allowed to see; the chorus aang admirably the atupld music allotted to it; Annie Myers, the Nautch dancer, 'broke up' the audience and as her lover, the prime minister; and the girls of the chorus did not suggest theneed of well fitting masks.

Not much is expected from a tenor of a comic opera company; and the tenor of a last evening did not disappoint or sur-

prise his audience. Marion Manola sang prise his audience, Marion Manolay.

The top gallery showered applause upon the just and unjust; and nearly every musical number was repeated to the greater number of the greater number of the audience. This "encore business" is an evil that has assumed formidable an evil that has assumed formidable proportions in this city; and we treat of proportions in this city; and we treat of

It this evening in another column.

The opera tonight is the "Beilman" of Von Suppe. It will be interesting to see the admirable company in this opera new

Madame Etelka Gorster is in America again. She says she never folt better in her life, and she allows that her volce is just as good now as it was when she made bet first supersone in New York. The fact remains and people agreed that the freshness of her and people agreed that the freshness of her volce was gone. Still singers die hard and volce was gone. Still singers die hard and are game to the last, witness Brignoil, Clara are game to the last, witness Brignoil, Clara bouse Kellogg and Mienann. The artists engaged to support her are Mme. Hastreltet, tener; De Anna, barltons; Carboni, buffe; Mme. Sacconi, harplet tons; Carboni, buffe; Mme. Sacconi, harplet and Miss Mettle Carpeuter, riolinist,

Mile. Adini of the Paris Grand Opera is in trouble and the scandal monger, Gil Bias, has made it public. She is an American, a Aiss Schleshuger, of Boston. Gil Bias says abe has been given leading paris to the desire and of other singers, that she receives rimment of other singers, that she receives only \$40 a week and has bought a handsome nouse and carriage and horses; and it calls nouse and carriage and horses; and it calls noon her to explain, binting at the favorition of Mc and tricked claim that the whole story is a mere slander and, assign the article, The office at that Gil Bias of foreign artists. The fact of ber tilends probable. Nearly every lassing the story makes the explanation of her triends probable. Mearly every lassion of the Brench stage has her journalistic laddy, and French stage has her journalistic laddy, and the writers for Gil Bias are many.

Mr. Van det Stucken's proposed to give three concerts of American music at Chloketing Hall, New York. He gave the first one Nov. 15th., and out of the six selections by Paine, Whitney, Huss, Russell, Macdowell and Skelley, three vere suid to be fairly incressing, which is encouraging to American art. Mr. Ven der Stincken deserres praise for giving native composers a hearing, Until his arrival in New York, this was well night impossible.

It must be encouraging for a society such as as the Troy Vocal club to sing to such an as the Troy Vocal club to sing to such as audience as dilled the beautiful hall last the sand stepping. Seals were reserved for the engraement of two soloists, was cleared in this way to pay the expenses necessary for the engraement of two soloists, one Miss Aus der Ohe, the other Miss Burt of the this city. This is the fontteenth year of the organization which has always been heartly organization which has always been heartly supported and is today one of the "Institu" of Troy.

A so-called oratorlo, "Christ and bis Soldiers" was given this week nuder the Soldiers" was given this week nuder the direction of Mr. Schreiber. It is to bo regreted that that gentleman did not spend bis times and talents upon a work of more metit. The cause of music is serionaly in metit. The cause of music is serionaly in abominable trash; and as such was the abominable trash; and as such mature of this composition, no criticism of the more the interest of this composition, no criticism of the more than the columns of this paper. It is not be hoped that Mr. Schreiber the next is to be hoped that Mr. Schreiber the next is to be noped that Mr. Schreiber the next is to be noped that is energy and enthusiasm upon something better than a farrage of badly written "Sababath" school tunes.

Diccesan League, we are nnable to verily this latterated O parents and rectors, to the tale of Alfred Miller, who New Jersey, (Asour eccinseastical editor has just stepped ont to attend a meeting of the to te the cathedral church of the diocese of women. O, do :heyl Let us take the case of young Alfred Miller, of Burlington, who joined the choir of St. Mary's which is said members of a choir composed of men and momen. O, do :hey! Let us take the case of ebare with so much more devotion than the England asy with trinmph, the boys and men are few and far between.) Then the advo-nonline importation from ono cau listen with some pleasure, but they ere one or two choirs of this nature where pear the door, he reaches for his hat and walks ont. (Not, but that in New York there with statesmunlike precaution taken a seat singly listens for a few minutes to a serving sung by the average boy choir; and having authority; but every musician langua, He opinions of their own are content to echo the opinions of any dogmatic man clothed in on Buived nnmusical people who ot God by other sects are merely meeting-bouses or conventicles. They again allege that the inusical effect is better; this imposes word meaning nothing, a part of the verbi-age used alone by Ep scopalians as in their eyes the buildings dedicated to the wo:ship Advocates of boy choirs for church services a meet called upon for their reasons for prefering little archins mbe sing or rather quest out of tune and out of time, say a boy short is more councily; but this is merely a post of the gentler and a part of the vertice.

quite III. 'The enstom of initiating new choir laters is an old one at St. Mary's. et 1911IM ganoY ".om galgedozib ai teierog that they must behave in a manner becoming choristers. I have done all I could to beak np this initiation, as they call it, but the boys rehearsals. I have frequently warned them boys beyond their service in the chancel and I DAVE no jurisdiction over the choir ever since. Cholrmastermaster Allen, said: next day and has been confined to his bed of being carried by hand and feet and butted sick and put through the regulation performance the choristers to a place below the chnich anthems and chants be was taken by ten of that he was to be initiated. After singlng the weekly redeareal young Miller was informed to the chancel at each service. At the nexallis nested beson proceed Dean Hills sock and joined the procession of the twentyceremony. He was then vested with a casduring an initiation ceremony at the hands of fellow-members of the choir, Young Mii-ler was recently made a singer by a solemn father's home on account of a shock received Alfred Miller, a young chorister of St. Mary's church, is now seriously ill at his

donned the surplice for a small stipend,

Mr. Albert Niemann has been aned by Mr. Frederick Wolf for \$10.000 damages, Mr. Wolf says Mr. Mieman, the German tenor who is chiefly interesting from the point of view of an antiquarian, called bim a professional gambler, and thus hurt his feelings, Mr. Miemann says he did not think Mr. Wolf's honse a true gambling house because he never lost there more than twenty-five dolorers.

MUSIC.

manger. of the two); he prefers to act the dog in the this is of course much the more important possibly suffer in reputation or pocket (and auother conductor, although he could not will not allow any of his men to play under orchestral work, One leader, for instance, singers; it plays havoc with local attempts at plan, Nor is this jealonsy confined to our great hindrance to the eartying ont of such a alas! the petty jealonsics of our singers are a entertaluments; ismioini, ovin bas city to have sneb quartettes come together of the singers sang conscientiously and without any attempt to cheaply win cheap applause. There is enough material in this made up of music of intrinsic merit, and all pure intensition. And yet it was a pleasant concert, the one given at Jermaine consert, I we deceaser. The program was mail, last Wednesday. The blend, nor is there always a keen sense of solo work sho uses with no ordinary skill; the tenor is admirable as a first tenor in a male quartette, As a choir however the parts are not well balanced, nor do the voices plead one is a contract of the c Miss Baldwin has a beautiful voice which in street charch of Troy for instance. It is made up of singers of experience; the soprano, ual voices. Take the quartette of the First and not be merely the exhibition of Individtheir work should show results as a whole quartette to enbordinate self and realize that a mitol odw sraggia tol si il biad Wolf

the lndnence of the Wagneriau school, tion paid to lustramental music, and, second late, first the great and perhaps undue attenof casirates off the stage. There are two io casirates of this art has been neglected of ceived a more deadly blow than the drlving however, and since bis time singing has reequalied. Rossinl siways spoke half in jest were a class of teachers who could never be their art, and sbut off from domestic cares or intigues found consolation in it, and for these unfortunates devoted their lives to sopranos, the art of slaging would die away, be given. Resaint in a conversation with Hiller seid that with the extinction of male doubt that it has lost, and many reasons can within the last half ;century. There is no The question was raised by many lind the dash of Jenny lind the time of the dash saffing has gained or not reflect the art of spingles and Torth was seen as the saffing the s

of the word. put they cease to be songs in the true meaning positions they are often of surpassing beauty, the change: It is itue that as musical comthis achooi olaim that music has galned by Grieg, call more upon the capabillises of the pianist than the singer. The admiters of many of the songs of Schumann, Frank and bearer by elaborate accompaniments. Thus or at least distracted the attention of the were increased, subordinated the vocal part, many as the range and power of the plano of all instruments. The song writers of Gercapabilities of the voice, that most beautifu mentation was born, with its gorgeous colors, dramatle contrasts, and utter disregar; to the independent, and, in a word, modern instruaccompaniments became heavier and more orchesira at once recelved more attention, the modern family of brass instruments, the With the introduction of ventil-horns and

the instinct of intonation. stantly in practise and, little by little, lose these days nine singers out of ten use it conthe piano bas bad an injurious effect, for l Then the common use or rather abuse of

two others, is for evil and not for good, the exception of Miss Lebmann and one or appearing in his operas in New York, with the infinence of the majority of singers uow that, as a writer for the voice, he has given the art of singing a terrible blow, And onliar theories. The fact alone is referred to, equision of Wagner's great genius or his pe evening. Here, there is no question, no diswas superb, aithough he sang false the whole a performance of last week, said the tenor tune or not. One of the critice, speaking of makes no difference whether the singer be in Wagner spent his life in reviling-that it of this movement, led by Jews-a race which ection. Put in opera the fashion rules, and it is the tashion to exted Wagner at the expense to the farmaticism pense of all others. So blind is the fanaticism now, in Now York city, are proofs of this ascould and could not do. The result has been that singer after singer has been ruined, Just disregarded all rules of writing for the voice, and showed an utter contempt for what it a place in the orchestral score; that is, he voice should be merely an instrument, having German cannot sing, and recognizing this fact, he so wrote his music-dramas that the Wagner says, in one of bis book , that a

> combed behind his cars, and resting on his wears his locks "in the German student style, precious oil upon the balt of Seidl, who surprising that he pours unlimited justise like not a musician by trade, but a man suscep-tible to impressions and therefore it is not such that the such a such that the such that reminiscences of different musical conductors whom he had met from poot Jullien, who died in a mad-honse, to Seidl, who has been the tage in Mew York this winter, Jeseph is the sage in Mew Work winter, Jeseph is the sage in Mew Work winds but a man supersent. The Union has Saturday published an in-teresting letter by Joseph Howard, Jr., in which that rereatile correspondent gave

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consigue to ronsi Iradition, when the andience called for the he curtain in the charactor of "Wagnerian inported conductor in putting himself before lealso complains of the forwardness of this been revealed to us in these performances," ol a Vaguetian score, and how little of the same is music has porficelly Herr Soldi understands the beautics ance of Wagner's latention, and edds, "We gives an instance of the conductor's ignor Sciell." And then the critic of the Weild his orchesita is apparently unknown to Herr stage. This duly given by Wagner to whose mission is to explain the dramatic masodas and incidents that are in progress on constantly to the andience, tovosing, recall-ing, expounding." He makes of it the in-strument of a beautiful musical language chorus—a bigh, invisible language, appealing ganism, to eccupy the place of the Creek orchestra the character of an illustrative or that has been presented to New York andi-ences this season. Wagner said in regaid to the music of this opera: 'I's give to the gauremmetration, 'to acterdaemmerum for a number of Jears presented this Tely of the Neumann itinerant company, which operas of the Ring should be given are those great poetic or artistic sense, and that his alleged Wagnerlan traditions as to bow the has placed in his score. The chief trouble with with Herr Seidl is that he is not gifted with agines is Wegnet's music no miss the mon-derial beauty and postry ndich the composer In the distressful neise that Herr Soid in have had a worse or spectral interpretation. usual lashion, perfectly regardless of the duties which Wagner gave his orthestra as an illustrative organism. The music of the accurse misting up the act could not possibly have bad a worse of a work of the possibly have had a worse of the possibly have bad a worse of the possibly have had a worse of the possibly have had a worse of the possibly had a worse which we would not be possibly a worse of the possibly and the possibly a worse of the possibly a concluded in such vigorous language that they are worthy reproducing: "MI the time lier is worthy reproducing out of his brass in his Howard, and his thoughts upon Seidl are Now the critic of the Mew York World, who was a friend of Wagnet and a translator of some of is librettes for the Carl Rosa of some of is Inbrettes for the Carl Rosa of some of the friends and agree with Mr.

Fri Brandt are no doubt entapinred by Ar. But be is the frablon, and people who are content with the howlings of Nemann and and bimselt ridiculous, and in conducting New York he succeeded in making the music attempted to direct a Beethoven symphony in one Wagner confided bis ideas. When Seidl rule or Vienna, and immeasurably inferior to lierr Levy of Munich, to whom if to anythe conductors of Wagner in Dresdan, Carlsant fanatics. He is not to be compared with are true, Seidi has by no means in Germany the reputation he has here, a reputation given him by boom-creating speculators and ignor-These remarks of the critic of the World

. Molsamos ano suo Berliez, Wagner and Brahms performed by this winter the great works of Beethoven, guizzans may have the pleasance of dearing worthy eoclety claim so much? But possibly the morning paper is right, and in that ease Wonld the members themselves of this faculte of the not this putting it a little strongs Fond their reach in the orchestral line in the A morning paper in speaking of the late concert of the Albany Philharmonie society says, "there is nothing now considered be-

ted. The dramatic unities, too, are strictly

statement, all superfluous detalis being omit-

lows. Piease observe the conciseness of the

to her husband. The action as represented in a dispatch to the Mew York World is as fol-

man, to a woman who played the piano and In Florida 13 laid the scene of a ourlous musical drama, in which the parts are sesigned to a nerwons and long-suffering

should have been recommended to mercy. A plea of alcobolism was his only defense. The people of Titusville are indignant that he convicted, with a recommendation to merev obtained and he was tried here Dec. 13 and piano playing and shot Hoyt dead. He bately escaped lynching. A change of venue was into a rage, said he could not have any more and that he could not control it. Cook flew occurrence was repeated. Hoyt replied that the plano was the property of his wife's sister by telling Hoyt that he would kill him if the unseasonable hour. He finished his complaint Hoys kept him awake the night defore by playing on the piano at her house until an affirmative reply, Cook told him that Mrs. At Titusville, Ang. 36, C. R. Cook walked up to a man on the street and asked him if the name was G. R. Hoyt. On receiving an

For in the bands of all but a very, very the dying Mary. musician's heart, as Calais on the heart of His initials should be found written on every State House, Statucs should be erected to him in public squares thronghout the land. The name of C. R. Cook should be carred in letters of gold upon the Texan ing, but it would have been an equitable one. protecter and detender of the peace. This might not have been a strictly legal proceedof the accused on the ground that he was should have moved for the instant discharge

that Mr. C. R Cook's ''only defense was a plea of alcobolism." Mr. Cook's lawyer

The surprising feature of the whole case is

"An instrument like our piano," says Verngs of every true musician upon the subject. Italy, has expressed in a few words the f Lee, in her Studies of the 18th Century in Louis Pagnerre has written an admirable on the "Evil Infinences of the p and on Music as One of the Arts," but Vernon borly good will and devestates communities. fev, the piano is an instrument of torture, which deaks up happy homes, kills neigh-

deavor," educated to a total want of musical entaining a correct ear by inning bis own instrument; where, above all, everything has been done for him by others, he has been done for him by others, he has been pression by means of the voice, and of obslty of learning darmony, of studying exical dexterity; arranged pieces, pedals and tunets having relieved him from the neceswhere a perfor mer meed aim only at mechanance of music in general which is inevitable eustom them to unlimited noise and to du-bious tone, and foster that wholesale ignornotion of adaption, of sound and style, acall musical privileges, make people loose al 18th century, and could not, therefore, usnrp sede other instruments, and with power of mechanical dexterity unlimited enough to rain itself,—such an instrument, such a rain itself,—such an or have existed in the compromise, could not have existed in the with sufficient power of expression to superdering imbecility written expressly for it; instroments beside the sentimental and thundisadvantage, the music written for other non Lee, "wi h a lond, thick, mnffly tone, or which you could execute, with considerable

reign supreme, nest most exectent exponents of the tine listian school of singing; for now, as of old, in this branch of smusical art, the listians Campanini concert, have an opportunity to The student of music will, then, at the

The Joung singer can see what consummate

tient indnstry.
Superficiality bids tair to be the cause of skill can do, and what are the results of pa-

pupils as they vagnely temember their for call it a "studic;" they try to instruct their both young and old; they hire a room and peculiar "theory," of which they have hashiy oranmed down the rudiments. They are prepared, after their "foreign tour," to teach and "Professors," prepared to teach some this country. Young musicians go to Europe, stay a few months, and come back masters

mothers who can calculy walt for two or three ond lesson; for there, are few fathers and -oos edt is "seceiq" gnis of steinghab tiedt stupidity and concelt of parents, who wish short time they were with blus.
They are encouraged to make has o by the

Prot. X., sings all the opera arias of Verdj and Donizettl. years, their danghier, in their eyes, dol nothing, while across the way, Miss A., (Miss B., atter a tew weeks' instruction fron.

a melody, these Italians are unequalled, delivery of a recliative, or deauty in giving on instrument as well as by the voice, and in the ody. The melody should be sung upon an playing is the proper giving of a melin the art. To plane players the same re-marks hold true, for the secret of admirable Value, alike to beginners and those advanced is phrased, will be of the greatest practica egasseq tadt to this word bus, aslon was a to and the manner in which much is made out condert, observing the production of tones Careful attention paid to the singers at this

the honors of that city. all right. He and the laundries divide do you see, he belongs in Iroy, and he's is through singing, the welkin rings. applause ascend to heaven; and when he and before he opens his mouth, shouts of he is their little mascot; when he appears pleases the Trojans. He is popular there; valion and possibly for these reasons he man who has a little voice without entil. simply Mr. Impett, an agreeable gentlevoice and is an artist, while Mr. Impett is present? Mr. Winch has a far superior that solo when Mr. William Winch was way was Mr. Impett allowed to sing

singer for their joss. that the Trojans did not select a better Albany, Atthesame time it is a pily ni ti to evem bed ow tedt bloow bas ,mei And yet it is a good trait, this patriot.

to Mr. Winch. The honors of the evening belonged easily voice but sho sang in a listless manner. ticular notice. The attohad an agreeable The other singers do not call for par-

but, alas, she does not know how to play she seemed like a very agreeable person; on in the galiery, and on the stage; and deeply interested in every thing that went and was present. She sang and she played, she led the applause and was A versatile planist had been engaged

will be more inferesting; no change could of course improve the literary portions the programs—that is the musical partand the soioist. They have more to do this evening and tomorrow night; when thom with deadly effect upon the audience ladies who used opera glasses, levelling control of Zerralin; except one or two The chorus was large and under the the piano.

looked a little bare. was expected, and the magnificent bali There was not as large an audience as sliesdy referred to.

> Liberati, the music should be worthy of man obtains such beautiful tones as than the Nuremberg Virgin; but when a often more brutal in excruciating effect sing the rack in refinement of pain and compositions. The cornet is too often merely an instrument of torture, surpasshould be willing to sign his name to the rot, and it is more surprising that he Liberatl should play such unadulterated is a shame that such a true artist as solos and were presented with flowers. It delighted the audience by their cornet favorable impression. Liberati and Austin of much flexibility. She made a most says, has an agreeable high soprano rolce trom the Magic Flute as a morning paper Mrs. Tanner, who did not sing an aria

the general effect was disappointing. the attack of the different voices was good, and in the Hallelujah chorus, although from Tannhauser it was scarcely heard, was surprisingly weak. In the selection The enorus of over two hundred volces

siastle than discriminating. The audlence was large and more enthu-

THE CONCERT AT TROY.

Association. Rensselaer County Musical

Rensselaer association took place at Music The first of the three concerts of the

taurant, where a good dinner is supplied the advertisement of T. M. Smith's res-Perhaps the most effective morceau was ''strong and handsome, arranged to suit the features and expression of the wearer." followed by a musical portrayal of the operation of inserting artificial teeth, dan bas ,elien gaiworgan bas enoland quisite andante, took for its theme, corns, or underclothing; while the next, an exwould be returned it they stained the feet tour-four time, allegro, the merits of some black stockings and that the money One number of the program described in and was perfectly willing to sell them. Weber allowed that he made good pianos sold in Troy, and on the last page Albert was a complete catalogue of rubber goods guide and a directory. On the first page combined the attractions of a railroad hall, Troy, last evening. The program was rich and varied. It

trom an Albanian. novo acitatimba bellequeco bas consig world," met upon the page the reader's mail and express to all parts of the proud motto, "collars and cuffs sent by coat of arms of the city, forgotten. The Nor was the escutcheon of Troy, the

for twenty-five cents.

numbers of the program which eall for There were, however, a few other

solo slogers. soloist, which leads us to speak of the the appearance of Mr. Impett as the Gound's St. Cocelia mass was marred by tempo was too slow. The Sauctus from with all due respect to Mr. Nerrahm, the Juodies was given mithout bas elil nianner. The "Tintage song" for male wedding march was sung in an admirable opportunity to the singers. The peasants Buck were uninteresting and gave no selections, the ones by Eichberg and whole very good, although two of the The singing of the chorus was as a

MARCH 8, 1888.

YMDSEMENTS.

The Gilmore Musical Festival

plano, for which instrument it was than even its composer played it on the mad, and it was played in quicker tempo so as to cause the young lovers from the country to wonder at the "fast" playing of the band. The "Yalse Caprice" of Rubenstein showed this technique run composer to a vulgar display of virtuosity musiclanly feeling and the idea of the induces Mr. Gilmore at times to sacrifice well played. And this wonderful technique opening slow movement, which was not perbly and in marked contrast to the linney and bravura are required, as seen, for instance, in the allegno of the "William Tell" overture, which was played su-The band excels in passages where britconcerned, seems well nigh complete. his company, so far as instruments are soloists of ability, and the equipment of among the members of his band several perfect discipline is shown. He has able control, and that is all the playing Mr. Gilmore has his band under admirlast night, it can with truth be said that and his band at the Academy of Music In speaking of the musical leatures of the concert given by Mr. P. S. Gilmore at the Academy of Music.

amply by his display of decorations and oven his good qualities and judge him that leads a superficial observer to deny ls an element of Barnumism about him energy, pluck and strong will. But there a man, it le impossible not to admire bis or a jig intended for paper and comb. As Hope," a symphony for grand orchestra, Liezt's "Preludes," or Gottschalk's "I.ast any or all instruments; whether it be transcriptions of everything written for ciates good music, and his men play disciplinarian are concerned. He appreband master, so far as the qualities of a be taken seriously or not. He is a great It is a question whether dilmore should

the beasts squealed bass or treble, accordauggests. So, too, Louis X. amused him-self with organs made from hogs, where possibly the chromatic scale, as Weckerlinduce successively the notes of the scale, cats were arranged in a fashion to pro-Juan Christoval Calvete adds that the pulled that at each pressure a dismal miauling was the result. The learned sponding to the key was so strongly clayler by strings, so that when one touched one of these keys the tail correboxes contained each a cat; their tails stuck out and were tied to the keys of a organ pipes, hower, twenty narrow who played an organ; in place of the character. One chariot carried a bear, emperor Charles $V_{\rm c}$, the street processions in his honor were of a most enrious importation of anvils.
When Philip II., of Spain, went to
Brussols in 1549 to visit his father, the

taken seriously and treated seriously. grap and humbug which prevent his boing much money, if he would omit this clapand attractive, and he would make as more's concerts would be just as popular only not quite so ingenious. Mr. Gil-; this is on a par with the animal organ; and cannon, which sometimes fail to go red-shirted youths who strike irregularly, Veril's famous opera the introduction of which serves its purpose admirably in The magnifying of the anvil chorus heard in the Brussels procession so long Gilmore has no more worth than that ing to their age. Now, much of the music given by Mir.

ollogA to sgnos od rest the wards of Mercury are barewasted present who had beard Patti in the same, deal of execution. Her dest singing was in the duct with Scalcht, but those were those showed careful training bowever, and a great lndisposition, though der at times talse in-tonation may be due to that eause, Sie voice has not probably been affected by hur arrival in America, but the quality of her times cariously nasal. It may be said in her excuse that she has been sick ever since her appointed the audlence, Signora Repetto, nosee voice was decidedly unpleasant and at Oce glone of the Campanial company dis-

ternd circl guiwollol The New York Sun is responsible for the

I know an aged person— A Wagnerite interse— Who never uses sinful speceb To express his sentiments.

Dat if he's irritated Whon serving on a jury, II of all exclain with cated breath, ''. Walkure 1''

Or if he's angry at a filend, Because of some misdeed.
Established he, forcibly, "Because of the sound of the

And when mad as a hallor they inflate each quiv'ring iung And shout, so that it shakes the house, "Oh, Catterdammerturg !!!"

Mr. C. M. S. McLellan is cylcontly not an

A'as i that this old person— This Wagnerite intenge— Should use this sacred trilogy T' express his sentiments.

thesis were possible, some of the more tender hearted ones would stop baring children. a thing of the next generation. If that bypoare wishing that Wagner could have been mean: ime the box owners at the Metropolitan their beer. It was a glorious victory. In the and still that they can se treely stop to drink nan critic got futo the poper and wrapped or guilguel or They are laughing so Columna were no object then. The Ger When there was talk of the company's failure, terest in the enterprise was shown. however, five and one-ball inches in space, Their in-American company at a limitation of about adt to esonamiolitoq odt soliton of bomolenosa velopment. All this induces just a gruln of fatigue. The New York daily papers were perlments of the man in an early stage of dethat we are poor things, and myst wait and try to learn what they now know. We must not even like Wagner's 'Tranhauser' or 'Lobengrin,' They are only the simple explace their opinions in printer's ink tal us derful beings who are gives the chance to lag room and the dinner table. Those won nakes no difference whether we man Wagener or not. We get it. We have to confine our objections to the discussions of the drawto musical taste of our best public at all. It failed and the German company apparently frontishes proves nothing about opera lu America. We haven't discovered and fixed in the state of the state half off the key, and sustain it at that point talf off the key." Because the American company a bas solon soult good a niged of teleson a was the their time in my life that I ever knew mann, the leading tenor of the German opera. Such discor lang, It such discor lang, It is a fewelation to me. It that about the worst singing I ever listened to in my life was contibuted by Herr Mis-Poss'bly I would not be eredited if I assert Said tubs of the Metropolitan fron founding macculine enthusias's, arelimprisoned in the while their women, accompanied by bilions on opers nights to their corners in the clab, fort out of the thing at all except in auticipation to escape the other chances they may have to escape bis memory with wry faces, getting no comous, and the monarchs of Wall sried, take their wires? word for it that Wagner made the world beau iful, and they sign checks to penance that society irflicts upon itself is (ferman opera. The oil kings, the conl barand able weekly, "The Theatte," he speaks his mind freely and to the four. "The worst ner. In the last number of that entertaining admirer of the works of the "Master" Weg-

> out-Wagner, Wagner. once a year, but the New York Wagnerites operas of the Niebelugeu Ring more than not wish to hear such a work as the four states in one of his pamphlets that one did two exceptions. The great composer himself Wagner's works were given every time with of the first twelve performance of the season, net have the contage to openly say in the Kers Xork papers, that in that city they are suffering from an overdose of Wagner. Out Some of the stannchest supporters of Wag-

> instance, referring to the dragon: by the way, has some choice couplets. For of Mr. Stanton's admirable company, but it would not draw." The libretto of Slegfried, manliness to say, "Siegfried" has proved a failure and been virtually withdrawn from the metropolitan boards. It was most beautifully mounted and east to the full strength of Mr. Stanton's admirable company but it Another critic, and a Wagnerite, has the

Twere well to jam up bla jawlet-Siegfried.

Slides from his lips; Poisonous elaver E'er he's time to judge of its juices.

bas sweet lines: The dialogue between Mime and Siegfried Wll shrivel and shrink $a_{
m p}$ at $v_{
m e}$ Spume is bespatter'd Whom by his spittle's

Sluck at my sword, My slop thou wilt sluck nevermore! Swill and choke thee to death: Son of the Wolf-"Son my Volsung,

For sneb work it was welded," Resene pays duly estdeb luleis. Sickening serpent!

mould Mr. Chorley say, were he now living? vast qi nəhirw saw sidT " end of music, may be reserved for others to Whether in this they are not deginning at the seems full of darkness and doubt to our eyes. advance of us in comprehending that which shape of printed opinion, are already far in from what reaches the old country in the strumental music, towards that which is occult and incomprehensible; and, to judge bave shown a marvellons proclivity, in in Chorley, oute said of us: The Americans mede. The acute critic, Henry Fothergill theatre goers who always wish to be in the Wagnerites of Mew York eram down the throats of hysterical women and ignorant man pathos, And this is the stuff which the often slily, often borrible, it is true, but fall, as a rule, of fire and action and genuine buto take the place of the good old librettes, And this is the stuff that we are assured is

education to every musician. these singers just for one pight was a liberal ture, it implies absolute technique; then, 7esr of estelul study; then the artistle tempera ment, which tee is a gift of nature. To best the first place, the voice being given by uadifficult is this same simplicity to attain; in art of arts, the glory of expression, says Walt Whitman, is simplicity; and how simplicity, how nobly, the Italians sang. And now yet hardly appreciated by the audience. The most truly artistic bit of work of the evening mance from the King of-Labore, perhaps the be remembered, a night to be marked with the whitest of stones. What a delight, fer instance, to have beard Bassain the romutky horrors of the Inferno. We have had bere in Albany one evening of music long to operas and singors, and coming into the clear melody [of Italian copg, is as the sight of the stay's to Dante climbing up out of the Leaving the sound and fury of the Wagner

passage like this-do-re-mi-do,know bow to sing; I should have taken that and only gradgingly admit. "O, , yes, those mitarenis have good voices, but they do not culiar theories born in lynorance and unreed in self conceit, they flud nothing to praise famous cingers conform with their own peconceived ideas, that unless these world taint praise. They are so imbued with preand even damped the superb Scalebi with had yet there are a for in the city who , with Galassi, and Mannetti,

ot asyes that traing falls from beaven to

Thomas P. Ryder, known as organist, planmetodies will waft you back to the 'land of orics, for must even promise to practice none of your old favorile pleees, whose none of your old favorite the "land of presumption will be one of your first discov-Beethoven before counts for nothing. Your and teachers, You must commend Bach and, ''mastod.'' That you have played Bach and, ''mastod.'' That you must for nothing, Your which is divided from the primary section and dovoted only to would be professionals ron enter your name in the higher seboot vatory life. It you intend to do carnest work country and demand but a pittance for their services. Look at your one year of conserand for that very reason they swarm to our student are unable to succeed financially, greater geninges than the gverage foreign the air, The population is such that far The Germans are born to music, It is in mosphere alive with brilliant native comers, where very tails will switch them into space. nitune, but over there they will find the at musical tabus or only an educated state for music. At ho e, in their own sittle estats of the first massections, they same state of the first massections, starting Whether or not they possess any true much wiser if they would but discover before students, dispessive and despersie yet voising despersie Inov. conservatories especially are filled with these ders at a career of disappointment. The time, goes over to those institutions and wonlucome of no elasticity, but with faucled limited and thinited other, the poor misguided girl, who, with an "But I wish to speak more particulariy of that place gained enough money to spend a year ''perfecting themselves," when, also they have no foundation to build npon. She says, well meaning "patrons of music" in the who have by hard work and the assistance of of the little town where they have lived, and who have been the musical wonder and oracle truth a bout a class of girls and young men, correspondent of the Boston Globe tells the woe they will infliet upon their return. stoutest contwhen he reflects what unmitigated in Beriln alone is enough to strik o terror to the number of American girls studying the piano cans who go to Europe to study music. The The foreign conservatories and foreign teachers are overrun by the nordes of Ameri-

.ydert bas raluqoq stom coidw anoi ville, Mass. He was 53 years old. He was a man of indusity, and wrote many composit lat and composer, died Dec. 2nd, at Somer-

There has been a musical event of unusual

baunted palace, night chant of the ghoullsh tenants of the dreadful lights and hearing the solemn midthey may be spared from looking up at the and closely snade the windows in order that soon as urguital comes they lock their doors come so we again up over the affair that as more ueryous of the i babitants have betones of the master's violin, Many of the mysterious occurrences, the same perform-ances were repeated. The spectral program last Auguet, just seven years after the first on the still night sir to the superstitlous and terrified ears of the people. On the 18th of rooms of the eastle and cam, floating down pathetic music burst forth from the hollow night, strains of the most solemn and Windows and moving about from room to room, and at regular intervals during the ing lights of ratious colors were seen at the lurid language of a reporter, Ghoulish lookwere notiged about the old ruins. To use the Ball wont back to Europe, It was on the night of his death that the first strange things dreamer, But the scheme collapsed and Olo a to shous lashi sdi-yaspodem bas snots ai wonderful violin. It was a fairyeland castle cirely lined with glass for the purpose of man one clearly bringing out the topics of his nsed as his study and practice-room was enbe particular friends, and the apartment to be faned for each member of his family and for entire structure. A room, was especially desvices were found everywhere throughout the curious design, secret passages and odd deaffair, if the stories told are true. Rooms of intended to establish a Swedish colony la Potter county, and for this purpose be bought much land. The eastle itself was a curious Buil's castle, built by bim jears ago. ulO to the zi ladw whate egglif edt teen mania, Potter county, On the top of a hill beard in company with other spooks at Gerof the ghost of Oie Bull. The ghost is to be Interest in Pennsyl vania; viz: The appearance

degiuning at half zninovo tasi boilh Albied ano esm etses oldariolmoonu est alla llad niamiotis The Hungarian Band.

olght, so that the effect of the first num-Although the concert was adverat the entertalnment siven for the bene-at of the Woman's Diocesan League.

bers of the program was marred by the seven, the hall was not filled until

ing up and down the alsles. continual elamming of doors and tramp-

But many of the audience got up about 10 another chance and played exquisitely. an hour, the Hungarlan band was given a little. When he had spoken for nearly laughter and applause, but the second ingly and he was rewarded with honest half hour of F. Hopkinson Smith exceeds The andience enjoyed the first iell from the chestnut (ree. Some were told rery well, others were told indiffer-F. Hopkinson Smith -were new, others and pathetic. Some of the storles teldiby plunged into a medley of etorica, comic the creator of "Uncle Rehaus," and then glowing tribute to Joel Chandler Harrls, Sinith, Mr. F. Hophinson Smith patd a about himself, then passed lightly over the details of the life of F. Hopkinson Hopkinson Smith first told the audience parent ease and considerable grace. and he managed his eye glass with apwas nothing out of the way in his costume delineator; but in spite other people, there artist, engraver, humorist and character to the bishop, is an architect, engineer, by Blahop Doane. Mr. Smith, according numbers, Mr. F. H. Smith was introduced After the Hungarians bad played three

are not generally given by eleven men. rbythm, such alternate fire and pathos markable. Such swing, such effects of The music of the band was most rereception.

o'clock so as to be at the Fort Orange

band can be heard again and under more It is to be hoped that the Hungarian

favorable circumstances.

each mis cian grads each other by the throat and the plan dies smid bleketing and stiffe. in Albany when any such scheme is proposed Troy heartily supports such a society; one mortifying differed between the two suitable place for concert purposes. There We surely have as good material if not better, and when the lubbe half is built, there can be no complaints about the lack of a is cloing a groad work. Why can we not harea is similar organization in Albany county? The Rensselaer Cenary Musical association

> formance than to take part and go through the drudgery of the many rehearsals which It is so much easier to curse a perthis city to prefer to criticise rather than ascustom peculiar to many of the musicians of bearing within the reach of all. It seems a ward such compositions, and putting the the merits of this particular performance, Mr. Mills deserves credit for bringing for-Gallia by Gounod was given at St. Peter's canico under the direction of Mr. Mills, the organist, A notice of its performance has already appeared in these columns, written by another hand, Whatever may have been the mortes of this particular performance, the merits of this particular performance. Leat Sunday the deantiful cantata of

our lovers of music, the winters weuld not suffer from musical famine. As it is, the motto is, each one for himself and the Devil take the hindmost and we hope he will get beautiful compositions as yet unknown to are willing to undertake the proparatiou of and It all the singers should join themselves together and assist men like Mr. Mills, who There is much musical talent in Albauy,

are necessary to success.

Ep!scopalchurch. grow dusty on the shelves of the Protestand masle which have been too long allowed to acquaint Albanians with the treasures of get to the top, Let na hope that Mir. Mills mill continue the work he has begun, and are all snakes in a bottle, each one trying to As the dyspeptic Mr. Cailyle once said, we ·wiq

Music in the United States. A synopsis of At the fourth annual concress of the National Society of Professional Musicians. Deld in London this week, Calaxa Lavallee of Boston read an essay on the Advancement of

Music in the United States, A synopsis of his address, as given by the New York Hetald, is as follows:

Illus address will be a resume of the rise, of sion in America, with especial reference to native musicas and composition and the nature musical and composition and the nature musical and composition and the nature musical are formed huge audiences for the Americans have formed huge audiences for the Americans are sending lyric striats for successors of Verdi and other composers now passing off the stage.

Now with all due respect to Mr. Lavallee, Now with all due respect to Mr. Lavallee,

Now with all due respect to Mr. Lavallee

does not at once say: "That is Americin m lis nature." In Now York of late, however, ot other lands, and upon hearing them one minstrel tunes are often reminiscences of airs melodics. The majority of the old negro we are without these distinctively American "color," so called. Now so far in America The character of each lies in peculiar national a German folksong with a Fiench chanson, an English balled with an Italian melody. example, it would be imposible to contound bare a character of their own. Thus for back hundreds of years, and these melodles "barionol school" and its growth demand time. Other nations have, in the first place, songs of the people, the melodies often going successors to Vetdi, The creation of a medlate prospect of the rise of American t may be doubted whother there is any im-

present we are imitators, not creators. growth of an art requires many years; at

written in Lelps.c or Munich as bere. The ma nized, and their music might as well bo wick, Bird and Buck, are thoroughly Ger-

though they may be, such as Paine, Chadcomposers, in mere ambitious velu, taleuted the only Mational Drama we have. Our

lays themselves of Harrigah are at present

growth of music in America, just as the

andle documents to the future student of the

Moons," and, in isci, the Braham repertoire deserve the highest praise, and will be inval

Baady's Pianotorie," "The Order of Full

",tsoD s'asloN vobiW"

or fon bus nobnod of synoled gnos deaft nob action should be transferred; just as a Lon-

no reason for existence if the scene of their

they won'd and no place, they would have

school, The sirs in their sketches of low life in Xew York ste, as a rule, original and exceedingly characteristic. In other words,

their musical assistant, Braham, created a

the actors Harrigan and Hart have, with

ideas as to music, any way. complished musiclan of the age of twenty-eight monthe ?" But the English bave eurious cian. This is delightfuly English; a "fairly-ac. various piccos, and at two years and four months showns a fairly accompilshed musiene was twenty months, old she could play whang of the piano, or the tootle-toot of an exthmatle finte. The writer adds that when persons are often tempted to do, at the bangbeen taken from the room, as more mature dou had eds seeing bomsers bad ods if ydad It would have reflected more credit upon the does not show any marked musical precocity. ras being played on any instrument. This seream if taken from a room in which music Holman, when nine months' old, used to cording to the Gentleman's Maguzine, Sophla who was then astonishing the morid, Acan account of a prodigy of the same name man's Magazine, published just a coninty ago, bas dislaterred from a number of the Gentle ons strain. Sparking of Holmanu, somebody bladder caused by over-application and nerveilt to easeld guiseorield a mort guirenus ei Josef Hofmann. It seems that the youngster action of Mr. Gerry and others in the case of The medical journals strongly endorse the

The New York Star has an admirable article fond of outdoor sports, particularly lawn tennis and the Aylng velocipeds, this talented boy is that he is said to be An encouraging sign for the future success of dereloped min is the hyperbols of criticism. once apon the appearance of these abnormaly in utter darkness, that it is rash to exhaust at not necessary, for he is admitted by all to be a rarely gifted musical nature. So many of the se prodictes arise (above the musical bortzon, blace for a season, and then go out in the detailed it produced to the season, it is not be the constant of the season. But from all accounts this Barninism was dre languages with negthèss and gispatch. had never seen before, he simply said 'Abl writer, an instrument of torture which are dally told of him; how for instance, sitting down the other day before a typetised by his manager, and wonderful stories has musical eyent of this week in New York, was the appearance of the boy plantst Joseph Hefmann, He had been well adver-

me extempt to rate him among the superior plants of the day, we do so at the submission of our mature judge near to childish prerelopment of intelligence and execution. brutal construction upon bis marvelous dean object of public enriosity ls in a museum of Wonders, we are aware that, we put a column; 'If we say that his proper place as apon this infant phenomenon, so just and sensible that it should be reprinted in this

flattery, as the dog tancier uses whiskey and todaced to stunt the toy terrier, the deliberate application of notoriety and seems to us now, this child's grawth into an absolutely great musician like Lizst or trobinstein or Rummel has deen dwarfted by mind agalnst gny but simple tasks. small body to grow, and forbldden the a tive influence of music. We would have tempted the little spade and hoe. We would have tempted the had he been born to us. We would have removed him as far as possible from the a child of Josef Holmann's abnormal talent, cocity. "We know precisely what we would do with "We would do with

medicere curios:17. dwart than he will be as a middle-aged and more presentable and acceptable as a baby He is a musical Tom Trumb, who is far with the silliest and happiest of notion He bes been made to put away childis it tolugs et en age when his head abu desrt sbould be teeming and beaming that de ls a manufain in mind as in art. speaks to Joseph Hofmany or bears bis play of m reparent to the eateful observer who

waste substance in early youth," apon a blaze that is allowed to constitue and ed manner, but nature pays no insurance cred from its little tenement in an nnexpect-Indorn fire of genius may sometimes break tempt to force her buman products. The ber, that vature forgets and forgives an at-There is no cridence, so far as me remem

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Clab. All of our local musicians are busy in the preparation of the services for Christmas. who make up the New York Philbarmonic pleasure of bearlns the admirable musicians in Aideny we have bad the first of the concerts of the center Club and have had the Master Richard Wagner to the wall, Hero the time, pushed the ponderons works of andlences; and Messler's Trompeter with its undrainatic and popular music, has for little Josef Hofman still gives dellght to bis There has been rothing of note in the direction of music in New York this last week.

Theodore Themas and young Damrosch have
given concerts with orthodox programs

pleased God and none have pleased me." nian who, about to die, remarked to a favorite deacon: "Deacon Halbaway, I have preached many, many sermons in my life. Few have director is usually the most difficult and severe. He sympathizes with the old clergyday of rejoicing that will please the musician, the parson and the people. Of these persons who are to be satisfied, the organist or choir-And what a job it is to find music for that

line, for he has a gift of melody. and a townsman of ours, Mr. George E. O'liver, has shown no mean talent in this music. Thongh Mosenthan and Chours, have written one or two pretty little carole, have written one or two pretty little caroles. E. pielody to our modorn carols, with their "behrichly" and ingge words and can-can music. Thongh Mosenthal and Gilchrist achievements of horniculture, "God near you merry gentlemen" is preferable in its simple, manly words and charmingly indo lag daye a sweeter edor than the hydrids and just as the native dowers spontansously grow- π ent about from bouse to bouse announcing the Litth of Christ are still the best π e have, The old English songs sung by the walts who bring out the old anthems and the old carols. sion, and it is necessary to go back and past year or ino that are worthy of the occa-There are few Christmas anthems of the

deservedly popular than the immortal cantique of Adolphe Adam, "O Might Divine;" more beautiful or more appropriate or more new and freeh and religious as when first beard by the people of Dublin. And what is coming of the Saviour upon earth are just as the vision of the shepherds and telling of the The n umbers of the "Messish," treating of sad then sgaln with attempts at oilginality. ter old and tamiliar anthems to modern compositions too often filled with reminiscences, It is often the case that congregations pre

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experience and industry. Captain Reynolds and many others. We also the second to the second the others of the second the sec Do of interest to Albanians, as they are dedi-eated to Colonel Severance, Colonal Brooks, lilw eredmun lablent musical and eseletexe orer, seems to be well doue and many of the this preface, unless of course it is express'y so prefaced. The work of Mr. Sinfer, how-so indicated. The work of Mrs of the one spot begin with the note above, as in the term arrives is defined as meaning "in light airy manner," whereas it means and ing of the kind. The trill in modern music the blunders which disfigure it. For instance, gentlenna of his experience would not make Shalor, "late fife major Thirtieth New Yors Voluntects, 186-162; also post fifer, Hart's Island, New York harbor, 1861-65;" for a this preliminary chapter is the work of Mr. Albany. The Brat few pages are devoted to the 'Mad' wais. I'll Music." We doubt it Ollyer Ditson & Co, have published a book entitled "The American File Instructor." It is by P. H. Shafer, a well known chizen of the by P. H. Shafer, a well known chizen of the by P. H. Shafer, a well known distances to by P. H. Shafer, and the devoted to

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tumes pnaled the operetts through. together with the fine stage setting and cosworse. The two comedians were good, and Were of buzz-saw quality. While the enter-polated trills and roulades made matters as good singing as is heard in a rell paid choir. Now in Ermine the volces of several of the company were rank, and one or two perbaps, nor even pretentious attempts, but plearent to dear singing-not great singing, make amends. Even in an operetta it is born with musical volces, nor did their "art" were not, with the exception of Mr. Hilliard, cal entertai ment. The singers in Ermine latter can only by courtesy be called a musi-Ermine, though the representation of the cal entertalnment the concert of the Roman Catholic Cathedral choir, under direction of Prof. DuMonchel, and the pretty operetts of -ishm tol bedeved deep stal that ansland!A.

done the deed does not yet appear. port,!England, October 25th; whether he has to be outdone, made arrangements to play thirty-six and three-fontibs bours, at Stockor change of wristbands, Napoleon Bird not who lately in South America, knocked him out by playing thirty six hours without rest last summer for twenty-five consecutive bours. He has a hated rival, Herr Rainer, iclan," Mr. Mapoleon Bird, played the plano It will be remember that an English " mus-

attends, shot bimself this week from fear of John Migiutsch, the organist for 19 year of the chnich in Irylngton which lay Gould

The tenor, Barton McGuekin, late of Carl

Company. Rosa's English Opera Company, made bis first appearance in this country at Philade!-phis November 9th, as Lobengain with great success. He is with the Mational Opera

chappings from all parts of the world, eulogispasted over its entire surface, newspaper borne ebo had a large serceu, which bad It injurious to the voice; but in her London had gas in any of hor houses, as she thought again," Madame Lind is said never to bave That ereature is holding one of her levess ment, and then, impatiently drawing the enreatus, would exclaim in birter tones. out and mounted her steps, Jenny Lind would go to the window, look out for a memdoor and fashionable men about town stepped tional morality could never bear the talented and impulsive actress. When on Mellson's reception days, eartiages drove up to ber singer, who was a great stiekler for conven ton Gardens, lived Adelaide Nellson. The Twice a year she gave concerts, at which the aristocracy of England were proud to be present, Mext door to Jenny Lind, In Morher favorite composer. She also esteemed flandel, Mozart, Gluck and Mendelssohn. when onversing with foreigners. Her sou-venirs of America were pleasant, Bach was religious books, painted, or read Shakespeare or Goethe or Schiller. She did not care for the newspapers. She disliked the Freuch, although she generally spoke their language Lind who overbeard the remark. She read am the Mightingale," interrupted Jenny ing ber out in the crush to a friend. I '0N. remarked one of Christine's admirets, pointpresent. "There's the Swedish Mightingale," tion one night at witteh Milsson and but she left the hall before the performance was over, saying that Patti could act but she couldn't sing. She was raber sensative on the subject of her rivals. She was at a recep, operas, She went to bear Patti sing one says: She never went to theatres, balls, or ter. A correspondent of the Mew York Times The papers are full of reminiscences of Jenny Lind. There seems to be no doubt that during the latter part of her life she often showed an envious and spiteful charac-

eridently not injurious.

of the great singer.

This sereen was,

Church at Jermain Hall. Concert for Trinity Episcopal

Miss Burt of Albany, and Messrs, Impett ; noted to niwblad sails to qu sham si of Trinity church of this city. The quartet Presbyterian church of Troy for the benefit Siven by the quartet of the First Street night, the entertainment being a concert Jermain hall was comfortably filled last

tion Will secure her services. Why could not the managers of the Schubert club s to be hoped that some local organizathe singers of this neighborhood, and it to Isolaum teom out abno Ils ve ai od? been allotted to her by the program. andience sang two more songs than had ing receptior, and to the pleasure of the is not her last. She met with a flatterfirst appearance in Albany. We trust it each reprise. This was Miss Baldwin's tion in the most shocklag manner and at the beautiful phrase in the Godard seleccompanist, who, for instance, mangied fered from the incompetence of the ac-Godurd. She, as well as the others, suf-David, she sang an exquisite Chanson of tonation, having a tendency to "sharp." Recalled after the Brazilian Bird Song of by Mr. Vogrich), and in the singing of them she showed great cultivation and natural musical taste. Unfortunately, Miss Baldwin at times shows faulty in-Her selections were excellent (with the exception of a vulgarly-written song control. Her attack, breathing and phrasing are worthy of the highest praise, services. She has a very clear and sym-pathetic voice which is under admirable it was announced, had volunteered her is Miss Louise Baldwin of Boston, who, Of these, the only one calling for notice and Schoonmak er, Troy.

able patience and fortitude. the rest sat in their seats with commendbase eguibser evoirer eff altw beasely number in the sudience appeared to be services, the program said. He was described therein as "the celebrated Delineator and Reader." The greater Mr. Leland T. Powers volunteered hie engage her for their next concert?

sloner Jacob Hess. below hang large pantalettes. The original of this reproduction is owned by Commislong walst and short skirt of large plaid, and age of fourteen. She is dressed in a loose and tion of a photograph of Adeliua Patti at the The Theutre of this week has a reproduc-

P. II. Monkeys, Elephants, Dovils, Oldinals, Editors of Israel, Levis, Israelins and Egyptians Fathers, ilarphonists, King solomone, Ilevoes, Hervidas, Sandhedrin Peoch pile, Shepherda, Egyptian Princes, Persians, Med, Milliary, Egyptian Princes, Persians, Med, Sing, Oninagne, Eddinas, Solomon's Wives, Siens, Chinagne, Fomale Slaves, Princesers, Lione, Songlessers, Lione, Medicare, Fomale Slaves, Princesers, Lione, Medicare, Penning, Ilouija, Monkeys, Elembants, Ilouija, H., H. Oardinals, Elders of larael, Levis. Israellis eldes the following superuunstaries: Prieste, trick mothers with a papier mache baby, becharacters on the programme including two brew Comic Opera has been brought out; it of its office and are two been asked to "prine the dialogue of bla second act with a circular saw," Besides second act with a circular saw," Besides at the Bounania Opera Honse a licnot au unqualified success, as Stephenson has S'ephenson, and music by Collier, mnich mas was warmly received by the Wagner fanacles; "Dorothy" at the Standard, libretto by New York were Wagner's "Siegfrled," which The musical novelties of the past week in

SIDE to the noticon. se the biar of their giory and fortune surely the fra vages of time. It is so cruel for them to they utterly pass out of existence. Scarcely do the most celebrated names ever survive Trey live only tor a day, and, when they die, and nameasured absurdities of some of thein. unbounded ambitions, exorbitant pretensions a profound pity for singers, and I can failt pardon the caprices, varities, demands, purity Abl I am sometimes moved with its dramatic expression and its periect ous in its extent, power, the beauty of its accents, the delicate differences in its timbre that loss means the ruin of an organ warrel he describes the fatat settling, in a cloudy sky. "But the loss of a voice! Repecially when tecor to the zentth of the artistic firmamed Mi loserisadi logaidesqe rolla "estenies, od

never to be crossed again, an abyes dug by time result. It is finished! The god is dead! victor from his triumphal chariot, an aby-s of the guillotine; an abyes separates the tain fails at last, as the cold and beavy kn:fa dearest and most fluttering of names; the entpeople clap their hands he is cailed by the He comes forward pauting, his beart awoiled with teats; one great shout bursts forth; the proud; you will always remember this honry, and we shall forget it tomerrow. Joys which you have given us for so long a time; come and taste thom, and be happy and loving admiration and our gratifude for the Joy, it is his glory, love, genius, life itseif, genius, then poor gener affice, yet dying. Come, then, poor great artist, brilliant meteor ready to fall, come and bear the final expression of our framitude for the Wishes to prolong it a little. It is his last enthusiasm, and one should pardon him if he exit with slow steps; they wish to see him still; they call for him loud; y. What sweet and eruel agony for him, this last spasm of as apon a half closed tomb. Palpitating with a apon a feet water bis They cover the stags with flowers of the last appearance of a grear singer. "He sings, and by a superinman cflort, his voice and spirit coming back to him, he excites even those min never beard him to transports. Berlioz e oses his skelch by the description

Eternal night! Uight profound!

COD CCTI: stadgin deal do margorq out al galwolfel edl'

Aria—A se Estinic, Donna Cantia, Mercadante Signor Scalchi, Mercadante Signor Scalchi, Africaine... MeyerKomanzy—O Paridiso, L'Africaine... Meyerheer,
beer,

Deer.

Jignor Campanini,

Jignor Canpanini,

Asalame E'ulka (terster.

Madame E'ulka (terster.

Madame E'ulka (terster.

Mosaini

Bygnor Galassi.

Grand Dato—", erbami ognori", ("Semira
Grand Dato—", erbami ognori"),

Madame Gerster and Signora Sca.ebi.

Grand Duo.

Signors Camis units in Signors Signors Signors Signors ("Horatore")

Grand Duo-Si la Signorezza ("Horatore")

Verdi

Netday.

Signor Gamp and Signor Sealent.

Signor Gampass around band Signor Harred.

Signori Galassi and Cornat.

W 15 2 W

stine Rink. The Oa aparini Operatic Concert

and the indefatigable attentions of the fireof the country barroom sheet-iron stores an audience that shivered with cold, in soite is honored with the name "Academy of Alusie", was fairly well filled last night with The ansightly and uncomfortable barn that

toasted his shins, out the glow was only an illusion, reminding one of the trick clole by which Col. Sellers The said stoves were apparently heated to unrance beat, but so far as warmth through

at times careleasly. Personally she is most attractive, both in face and figure. her execution generally clean, though in the first movement of the concerto sie played sympathetic, passionate but under control; admitable qualities. Her tone is large, ber intonation sure; ber contabile refined and beworks the Rungarian Airs abe showed a concerto of De Beriot. In this and in the Signoriua Torricolli first broke the ice with

enoms on al ", erabeia lisat", stasia morl whose noble voice was heard in the selection The honors of the evening fell to Galassi,

to "catch" the audience. To hear Galassi is tone production; mere was no vulgar attempt effect: each separate note was a study in slighted or slutted over to obtain a sudden show his eateful itaining; noiding was not a phrase eurg by Galassi issi night that brought the bearers to their feet. There was that deed bas strings a utin gous eam bas ele The well worn air of the Barber received new Lit of Rossini's Figato, and in two duets.

dad so, too, was the singing of Signora Scalchi an unmixed delight. a liberal education to every musician.

audience, and Gore accompanied admirably. Signor Corsini did his best to amuse the

long ago, eubiset to their epoll, gave them the laurel wreath. works they sang and to the thousands who in their relations to the composers whose suctions they mere faithful and conscientious thousands; they were singers who were richly endowed by nature; they were exceitent exponents of the old Italian school of last night in concert; they have delighted America ruled the operatic stage appeared Two of the singers who for a time in

ag the Gerster of old, they cheered, saluting silence; and then eve. y now and theu hearliquid voice, was no more. Remembering her carly triumphs, they were at first moved to went away sad at beart. The Gerster whom they remembered, the pirl of the pure and lie, ready to adore, crowded the theatre; they anistic career charmed all bearts. The pubback to Barlin after a long absence from the city where she had at the dezinning of her har early is the control and the beginning of her Etelka Gerster four or five years ago went

the sinking star, And so it was iast algot,

the passions of the swart queens of the cast? mon, king of Jerusalem, brought tears to the eyes of the beauties of the harem and stirred the women singers who in the days of Solo-Where are the names of the man singers and Abl where are the snows of yester-year? Gereter of old; but the voice itself, where is times the limpid purity of the voice of the skill, the flexibility and execution, and at ing of pastora's. There are traces of the of every one who say her in that most charmin "Somnambula" is mirrored in the minds There was the same sweet face which reen

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pseu bassed over in silence, amateur company, any faults should have ance. He again remarked that as it was an bave been deferred until the third perform-Urilleism of the operetia therefore should rehearsal and that the company did not appear to advantage nutil Wednesday night. reason, that the drst performance was only a whole the article was unfair; and for this soparate paragraph was true, but that as a He admitted on cross-examination that each this office and complained that it was unjust. prominent member of the company called at teelings for the young organization. written with care and with the kindliest of Chimes of Normandy, given by the Albany Operatic association. This criticism was In common with the other newspapers of this city the Uxiox printed in its Tuesday issue a criticism of the performance of the

the operetts given for a charitable object by volunteers. The money made was for the beacht of the company and for that alone. the men and women of the chorus. Nor was fessional musiclan. The only amateurs were in fact, very much out the greater part of the ovening. Another of the soloists was a prothe company were out and out professionals, the technical sense of the word. Three of Mow it was not an anateur performance in

''only a reheareal?" What rubbishl only a redesiral, was it? Was that fact advertised? Did the people who bonght tickets for the first night know that it would be So the performance of the first alght was

Cogist a diln ing, to use his own language, was "rotten;" but still be wanted 'Instice," and justice be admitted that bis own singing that evenmitted that the article in question was true; liberal doses, he was not satisfied. He adthe truth was told and justice dealt out in wanted was justice, which to so many is merely another word for flattery; and when And all this member of the association

cannot afford to do it," "But it doesn't pay, you know, the writer suffers seutely from cancer of the another may offer as a charltable exense that o; bais as let that the and and in sels of tenatter if sensitive people suffer thereby. It net another is bad, it should be condemned; the other words, the truth should be told, no ult one feature is good, it should be praised; merits and faults of musical performances. the aim of the writer to speak frankly of the 11 12 are written with care and deliberation, Union says that the criticisms of this paper Now to all such complaining people the

or notices of musical performances for the tyen in music and even in the trade of writwhoreby a few odd dollars. But there is something higher lu this morld than dollars sibe people," to "tickie the public" and gain eto many musicians, who, knowing better, the stores and ability to 'please This last bit of reasoning seems irresistible

once de Leon's fountain of eternal youth. plaint, Why can not euch eingera as Patti fom Daint, Why can not enter and Galassi delnk of voice can rise superior to a stomach to that effect. It will surprise many to learn that she has always suffered a great deal from dyspepsis. Nor beauty, not an angel's meak to sing, he mould have beard from ber port, that is be chaims that if she were too tract to sing for Mr. Abbey in South America, and Mr. Abbey has denied the 1eand unromantic disease? She is under a con Pattl will ging no wore, and that the suffice form cancer of the etomach, that terrible Can the rumer be true that Patti, the only

s chimney swe epers, come to dust," ,teum lia siris and girls all must,

a good performance of the Chimes we shall or deautify this gity; such is the policy of the Union. If Mr. Blair's company give effort made by citizens to amuse or instruct Union has always encouraged every wereby be makes a rash statement, The when Mr. Bialr charges us with personal malice and with '' pelitting an honest effort prospective creditors and to ourselves. But exhibitions of personal malice with silent or ewer mith silent to contempt." This is gratifying near to unable to be present. Mr. slair says "we are prepared to meet any and all bills we contract, and can afford to treat any further a youthemanly reporter to listen to a rehearsal, but as our society reporter had leut his dress suit to an old and esteemed triend, he was endorsement to this fact. He wished ns to send before but it is pleasant to receive Mr. Blair's he brings out next month a comic opera. He further adds that the company is com-posed of ladies and gentlemen. This we knew gentleman who must be a judge of humor, as cuts us to the beart, as it comes from & specied at his proposed entertainment and mounds us deeply by calling our jokelet "a rather poor attempt at facetiousness." This company. Mr. Blair assures us that we have Elmer Blair the energetic president of the But judge of our surprise when we received a cataciyam in the shape of a letter from Mr. sult would be inartistic and unpleasant. well favored by nature; as otherwise the recare being taken of course that the ladies be refreshing novelly, and we feit enre that the audience would appland the innovation; upon their feet would welcome our hint as a cessart practice, and a vigorous course of training; but we thought that men of slighter build and ladies who are always more aglie this feat in the Chimes of Normandy by inknew that he personally conid only achieve on his head, we were doing anything out of the way. We drew his attention to it, having the interests of his company at heart. We York, elghteen years of age, astonished his heaters by singing ballads while standing on his heaters by singing ballads withing one of Itving Jones, a colored comic singer of Mew Fallows, erq., the manager of the Albany Operatic Association to the fact that Mr. Little did we think when in an unguarded moment we called the attention of T. H.

shall nave that pleasure. Surely every effort take pleasure in saying so; and we hope wa

morthy of the occasion.

was alter a careful consideration that the Schuberts took the course they did. dangerous to establish a precedent, and it interested in its welfare. But it is always as Mr. John Parkhurst was a member, and their rules and appear as a club; particularly It seems a plty that the club did not suspend bands of the Committee of Arrangements. they have put themselves entirely in the any male part-songs that may be given; and members however, have volunteered their services both in the oratorio chornses and in berts as a club will not sing. Mearly all the organization taking part, as a cinb, in any concert or on any occasion where their services might be desired; and so the Sebu-The rules of she Schubert club prevent that

his memory, and not content with idle talk, let us show it in a substantial manner. Albany today. Let us all therefore honor

owner of shapely arms and legs; she was upon the boards. She was unconscious of the fact that she was the look toward the stage. She was at home second from the end, to the right, as you one who stood in the front row, the with black stockings and short dress, the exception to this last statement: the girl coquettish and fascinating girl was an ono sgreenble than thelr acting. One becoming to the girls, whose volces were and slow. The costumes were pretty and As a whole the performance was smooth

next winter will be looked forward to with work, in the performance promised for every reason to feel encouraged in lts will be rewarded. The association has appreciated and the association has promises crowded houses. This shows that the hard work of the managers of sale of seats for tonight and Wednesday andience, and we understand that the There was a large and kindly disposed light opera in person, inearnate.

mach pleasure.

woule be decidedly inartistic. . puild; otherwise the result of the new Albany opera company under the management of T. It. Fellows, Esq. Cure of onese course should be taken that the prima donna head. We recommend this to the attention of the continual progress of the art, trying Jones, a colored comic singer, who is but eighteen years of sge, astonished his hearers by sloging ballads while standing on his bead radical change, and is a gratifying symptom a hier if earried out would no doubt work a be done unless now instruments be invented or old once perfected, in a concert lately given in New York there was an innovation, musical resources and that nothing more can They say that Waguer has exhausted al

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chorus or two sung by a lemale society. No effort will be spared to make the concert mixed voices, a male chorus or two, and a some glees and part songs sung by chosen There will be choruses from St. Panl, possibly Music as it is sometimes facetiously called. It is said that the Parkburst Memorial concert will take place the 35th of May. As the Public Hall only exists on paper, it will be given at the rink, or the Academy of Masser at the constant

by greed of money or insatiable desire for a little local reputation. He loved music tor itself. There are lew- of this character in itself. There are lew- of this character in the local reputation of the local three for a local character in the local reputation of the stick in his hand. He was not moved solely be seen in the position of conductor with a eds m of size a morely liquils ride to the timest and lead to the size of extracting, and the size of few of the oratorios of great composers. Nor work, he gave Albanlans a chance to hear a burst, Magnetle as a conductor, endowed with that tare gift known as "horse sense," not to be discouraged, indefatigable in his about the great Impotus given to singing in this city by the labors of the late John Park-It seems superfluous to any cren a word

> in the Chimes of Normandy. Albany Operatic Association

or Grand Order of Destitute Peanut Venown glory and not for a Woman's League promised, and pockets the receipts for its goers in exchange for the entertainment give two or three operettes a year, receives gladly the money of theatre an organization each as the Albany Operatic Association minich proposes to tic talent. It is not true in the case of who are supposed to have a little dramanem besodsib flew ed escquip or operetta given for some charltable when the performance is simply a play of professionals. Now this may be so and severely as the work of a company Some people say that an amateur per-formance should not be judged as calmly

descrees great credit for the work done Sig. Parlati apparently missed a few desparator and "cues," but he directed with taste and were weak and disagreeable in quality. plano score; and in the chorus, the tenore s mori ti hogasras onw and amos lo jud the orectta was not that of Planquette, good, although the instrumentation of under the direction of Sig. Pariatl, were at the Leland. The orehestra and chorus quette's Chimes of Normandy last evening The Albany association gave Plan-

took the part of Germaine. She has no The best singing of the evening was that of Troy who by the forces under his control.

roop stago thgil east ctra noticed teacher and put herself under dramatic training, she might take a promineut she should study withs good singing actress who sings serio comic songs. If to remain simply an ordinary variety through flattery or lack of stage training, as Serpolette, and she is in a fair way, her to have decided talent for such roles length of Allse Aliller, decause we believe In the first scene. We have spoken at dispensed with the handkerchief business It would be well, too, if she Nothing Wrong," with gallery accom-Leaves on the Irees" or "Come Along; times one expects to hear her slug, s too restless, too self conscious; and at part there are moments of repose, She etterduos e ni neve andt wond bluode tendency to overact the role, and she sang the music acceptably and acted with much spirit. Indeed she showed a strong Miss Jessie Miller, of West Troy. She dramatic Instincts.
The part of Serpolette was taken by

upengent on the Jearly summer excurokes of a popular Sabbath school superown humor, which was on a level with the Calhoun, was apparently overcome by his a remarkably bad actor. The Baill, Mr. of New York, is an unpleasant singer and ing. The tenor, Mr. George S. Sturgle, taspard was a very ordinary piece of actat the end of the second act, although hla particular attention. Mr. Ellis Ryse, the professional, was called before the curtain The other performers do not call for

might well be proud of her baritone. fulthfully four or five years, Albany then himself under a good teacher and study Fellows would go to Italy, pu and nothing more; i. e., sound withen sease. It is too bad; but it is not too late. the feffer case of vox et practerea nihid, a voice more leteiligeneeln his slaging. As it le, trol. It is a pity that he does not display that he could have it under better conis a pity that he has not studled more, to voice, a remarkably deautiful voice. It H. Fellows. She has given him a beautiful Nature has been kind to Mir. Townsend

while singing in public seems to break her nerrous system," he said, "She cannor stand excitement, and the slightest strain that her voice wes a thing of the past. Her trother, a physician, says that his sisten's voice is uninjured. "The trouble is with her voice is uninjured." noticed by frlendly effice and audlences allke sang in Berlin in 1888 or 1884, it was then years ago. As was stated in this paper, when

voice of Mme, Gerster, with her wonderful excention of braynra passages, exists now only in the memories of her hearers of a few

The probabilities are that the beautiful

ner: 'I feet," said Artemus, 'as though I had the gift oforatory, but I haven't it with

upon to respond to a toast at a London ding

reminds one of Artemus Ward when called

жавает, Abbey,'' but somehow when I face an audience now it all goes from me;'' This

for six weeker, 'I feel that I have my voice still, and that I can sing," she said to her

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by an innocent joke.

And so Mmc. Etelka dersta will take a rest

to that end; but they should not rush into print and make reckiess statements, incensed

ls being made by Mr. Biair and bis associates

me this evening."

House Last Evening. rainie at the Leland Opera

'cello, flute, clarionet, cornet, trombone and plane. The result was not agrees-One violin played against a double bass, The orchestra was absurdly balanced. worn and, in fact, were a little dirty. The costumes of the chorus were much Chevalier. It was Indead a sad, sad sight. of Mr. Temple in the character of the saw with much sorrow the reappearance beautiful Lenten hymn. The audlence distressed, to use the language of a appearing so weary, languid and sore less part, but there is no need of his upon the stage. True, he has a thank pity that he does not yet feel at home has not been well taught, It is also a and sympathetic voice and it is a plty he lated song. He has by nature a pleasant received much applause for an laterpobe affected by the weather. Mr. Hilliard buffo business, and Ravennes seemed to from a severe cold, Cadeaux overdid the Erminie was out of tune, Cerise suffered formance was not so good as before. ant in voice. In other respects the perof pretty neck and arms, and not unpleasof view, comely as the cedars of Lebanon, Dennin, who was agreeable in every point of Javotte was assigned to a Miss Georgie The part last fall by the same company. Etuinie was better than the one given In one respect the performance of

what are you going to do about it? money in this way, and the people, applaud, authors, publishers and managers make as Erminis to music. And so long as the works bear the same relation to literature that is enough. E. P. Roe is considered by thousands as a great novelist, and his much. But the people like Erminie and Ariant's manufacture, and that's saying operettas or even with the dullest of Slr to be compared with the lightest of French the success of Erminie. The libretto is dreary, the music is of the thinnest, not history of the theatre so unexplainable as be hard to say. There is nothing in the and applauded vigorously. Why, it would The audience was delighted and laughed

I had swooned at the m-masters feet, I never beard of h-h-him again. brought them down upon the kernoard in the flam no more, for the final grand hosplan, I knew no more, for der this marrelous execution, and when be raised both feet bigher than his beal and

-au gaied gaivil etal guerçe teat tiebones evo

with the brilliant perfection of every marvel-

ground beneath our feet-the room swam

all the clamer of the raging battle shook the

shield with mimic thunder of the skies, and

grint visaged war clanged on his brazen elnging brooks ran murmuring to the sea-

burst through the river clouds-the moon-light stept upon the bank of violets, and

olectrified keys sang all the twittering songs of all the birds of spring at once—the sun

muttered like the retreating storm, and the

the heavens bent to listen-the hoarse chords

the m-master's presence. He took off his coat and relied up his sieeres I beld my breath with both bands. The master played. Under the magic touch of his bands played. Inder the magic touch of party character than the magic touch of the player.

dim bendui eaw most out to enougeomia

he received our humble homage with majes-

bim, and as be crossed the room to the plano

of the m-master can ever know the com-plete consecration I made of myself while t instened to him. He wore that weary and hanghty expression which was habitual to

bas not bowed in humble worship at the feet young man then, younger than lan now, but I can never forget, and no one whose soul

"I never beard Lizzt but once. I was a

tle yet awfnl condescension.

Erminie at the Leland.

strength; but the singers were left bean orchestra of considerable muscular men, tasteful costumes, fine scenery and ans, several walking ladies and gentle. The company "from the Xew York Casino" brought with them two com adi-

The women, with the exception of Jennie W exthersby, were not at home up.

mesuring as the two thieves and between Messrs. Solomon and Walton were very on the stage.

them carried the operatta upon their

his self consciousness. ot lange en amon of ei gaignie ein tud solo; he has naturally a fair voice, Mr. Hilliard received much applause for

orchestra made amends. Some notice-aebl slugging was done by the trom. The chorus was weak, but the noisy

ment were unceasing. The second and third acts dragged; for they are weak. fall of the curtain the applause and merpearance of the thieves; then until the The first act was dreary until the ap-

they were so grateful, that it was late them, they were in fact such anticipators, bestfolds songs allotted or repeat the songs allotted The audience was a large one for the night before election. The artists were

morrow afternoon and evening. The cast Erminie will be given to-night and tobefore the curtain fell.

: ewolio! es ei

Certse. Jeannage Cora Reed.

Certse. Jeannette Henry
Jerorie Victoria Reyrolds
Jerorie Westbersby
Princess De Gramponeur, Jennie Westbersby
Princess De Gramponeur, Jennie Westbersch
Captain Delannay—a yonne officer
Jarre
Jarre
Cadesuz

C

Valence Alance Alance Sulton Cadeaux (Trot blerce) Fred Solomon Rargues Alacel—the maiquis' secretary—Harry Hill Stromestic De Brakeszon—the marquis' secretary—Rarguesis De Bonvert Cadeaux Marquis De Ponvert Ca

Burdette has contributed his mite, has ity which ruled Weimar. also have testified to the strange code of moralnader the title of Sourcairs d'uns Cosaque, could Redert Franz, who wrote the stinging attack to sman edt rebnu namow stanntrolon edt Le voi vierge, a book suppressed in Germany. duced him in a carlous manner in his novel wonder then, that Catalle Mendes introen a root, lamenting bis past days: no mous German writer compared him to an old the sentle composer, and American zirls, who to other men would play the part of "prurient prudes" would kies him closely and for minutes. No wonder then that an anonyduring the first years of the old man's life were ludictous and disgnetling. Young Americans kissed the boots and coat-tails of self-called disciples. The scenes at Weimar and gushing Germen men, and the worst imitators to-day are a few of his American outpouring of hysterical German women opinions are described, was, at first, the The hisalutin style in which his life and appears in magazines and newspars, ble life which was a succession of triumphs, and now that he is dead, at regular intervals with his youth, it accompanied him through about Liszt is enormons. This rot legan The amount of rot that has been written

grave. It deserres a separate paragraph. thrown beed eds no leanel to gings eid nwords

> Company in The McCaull

> years old. same composer, this is not to be won-dered at. Von Suppe is nearly seventy .ts bereb If it reminds one of other operas of the of the music is without individuality and and the finale of the second act. If much opera are the Laplanders song and dance and in the second act there are some charming numbers. The gems of the Though the "Eeliman" of Franz Yon Suppe will not rank with Fatinitza or Boccacio the music is always well written

> his men and women and the result of his Nowak had evidently thoroughly drilled The musical director of the company, Mr. ones often heard here in grand opera. was well balanced and effective. In fact The best music fell to the chorus which

The soloists did not distinguish themthe choras throughout the opera. skill was shown in the admirable work of

of Albany, remember the song sung by Casar's soldiers in the streets, and lock up your wives and daughters, for Wilke Irresistible charmer! There! Citizens ture, aye, in his very walk. Lucky dog! his happy history in his face, in his gesmay deny the whole charge; but one sees this may not all be true, and in fact Wilke journals of Casanova and Faubias. Trite his adventures they would rival the Des Moines prohibitionists: Should he of St. Louis, and by the maiden sisters of by the daughters of wealthy pork packers Cincinnati and the senoritas of Peoria; He has been pursued by the senoras of poet, Mr. Wilke is a universal favorite, Hubert Wilke, who took the part of the selves, that is, with the exception of Mr.

the manager and says the actor. poser of Vienna. The people like it, says written on a Swedish subject by a comand ruobish introduced into an ojiera bluow il ".gaos laciqoi" has agas beisi gasle sidi ils isnisga teotorq ot nisv ni ed The fun of the opera lay in the interpo-

peasants in the middle district. Sweden; the caps were, however, tatthful copies of the faithful copies of the head covering of the but nothing like them was ever seen in The costumes as a whole were pretty,

and melancholy spirit which characters gre full of beauty, breathing the tender still sung by Swedish societies and they ing the king was on tender terms with Bellman. Some of Bellman's songs are who in the opera is a countees, in real boon companion of Gustarus III. Ulla, was a reckless, devil-me-care fellow, the life of an old Swedish poet. Bellman, The story of the opera is founded on

orchestra and a piano in accompaniments himself and the audience, for a small playing the piano, a duty disagreesble to and Mr. Nowak relieved from the duty of hoped an orchestra will be brought along longer stay, only the next time it is to be McCaull opera company could make a Albany, we are sure, wlahes that the izes all Swedish music.

are two irreconcilable factors.

The Boston Ideals at the Leland Last Night.

bread is sold, and thick men in smeck-Escamillo of the fair ground where gingeralghter with the bull properly ringed; an essayed the part did his best, but his best was a species of New England bull Mr. Georgo Holmes who Toresdor, And so with the rakish, dashing good his intentions, could not act or sing gypeey's bidding. Mr. Appleby, however deseris country and sweetheart at the of Don Jose, the unfortunate soldler who have been. For instance take the character here and there suggestions of what might company was like a coarse sketch; with and Del Puente, the work of the Boston as the wanton gypsey, and Campaninni masterplece played by snch artists as Lucca, or Hauck, Galll-Marle or Trebelli rank, and to those who have seen Blzet's situations demand actors of the first The score is full of difficulties; the able performance would be going too far. proper respect, nelther burlesqued nor slighted. To say that it was an admirfitiw betaert eav arequet and alter creditable one. There were but a very In many respects the performance of Carmon last night at the Leland a a

The orchestra did its work faithfully, but where was the wonderful grace and piquancy of Bizet's instrumentation, an orchestral score which should be played only by finished musicians. The chorus was good, only the cigarette chorus was sung coarsely, and no attention was paid to its exquisite planisaimos.

the merits of rival cows and carrlage

frocks, and trousers in boots. decide as to

to its exquisite planisaimos.

Alle de Lussan showed native talent and careful study in her representation of Carmen. Perhaps towards the end there was a lack of intensity, perhaps throught out there should have been a little more out there should have been a little more of the animal. Prosper Merimee's Carmen was a wild and savage beauty; she had the eye of the wolf, and Merimee saw her in a Spanish town, prowling about for prey. But Mile de Lussan is young, and though it may now lack a certain ripermess, her idea of the character is ad-

na a spanish town, prowling about for prey. But Mile de Luesan is young, and though it may now lack a certain ripeness, her idea out. She is a most promising actress; fascinating and symptomising actress; fascinating and sympathetic in face and figure; an artist who above all respects the composer whose music she sings.

She will not always sing in a comic opera company.

Many in the audience went last night, no doubt, expecting to see a species of no doubt, expecting to see a species of operetts; they anxiously weated for somebody like "Caddy" to uppear and slide about the stage, and they did not exactly understand the terrible tragedy of Bixet. Carmen slain outside of the arens, while within the triumphant chant of the toreador arlees—was this, they asked, a comic opera? And they put on their coats a little put out, wishing, pershelt coats a little put out, wishing, with "Caddy" tumbling down the staircase.

a diten with my knile, and I laid her there. I looked for her ring and at last found it. I put it lu the ditch with her and I put there a little orne.fix. Perbaps I was wrong. Then I mounted my horse and galoped to Cordova where I gave myselt up to the first officer of passyed for her. He has said a man where I knew. The bermit was a holy man. The bas prayed for her. He has said a mass of the prayed for her. He has said a mass of the soul, . . . Poor child! The gypsics are to blame for bringing berup as they did.? And so the story ends.

but a sonse of each instrument, but a sonse of each instrument, but a sonse of color and the picturesque, "Each character is sharply drawn, not by the "darmable iteration" of a phrase which a guide book to the opera tells you means this itself contains the music itself without any pality interpretation of words. The prelinde pality interpretation of words. The prelinde pality interpretation of words. The prelinder the moment the cuttain tries steel upon the soldiers watching the girls in the street until its fall upon the depart of the heart-broken soldiers watching the girls in the street in mist. The cuttain the last act as it is given on the liamile from the last act as it is given on the great stages of the European opera houses, with the wide and the music goldiers watching the colines of beart-broken in from the stages of the European opera houses, and fine the short sol beasonnile, the pride of the amplification the short and salound the watch, the beart and the hover the heart her the diagraced lover and the watch, and because he is the figure of power and success; her of wolver, wounar-like loving to forger ther new lover, wounar-like loving to forger and success; in the diagraced for the figure of power and success; for the supplication the heart per forms and many and part passennately because he is the figure of power and success; for the figure of power and success; for the figure of power and success; for the supplication the heart per his in the stage of opera nor of pera of trans, and the range of opera nor of opera nor of opera of pera and with Carmen usless it by Verdi's hard and true. A add know of no opera of the irange of opera of opera nor of opera of op sources and character of each instrument, but a sense of color and the picturesque, not only an inlimate knowledge of the reof the French. The instrumentation reveals Italians, and the dramatic truth and frankness are and dramatic intensity of the modern sensible ideas of Wagner with the passion and Bixet has combined the few a barbarona nation. And as the text book, so is the musle. It is at once scholarly and nor dealing with the cold figures of classi, ciam not the shadowy and figuric myths of is a story of the passions of Luman nature, in the action; translated into any language, sung it o the people of any nation, it is of overwhelming interest, for it Meilbac and Halevy, is of absorbing nature, always dramatic, without halt years; and not without reason. The libretto, the work of those cunning men, two great operas of the last thirty or ferty say boldly that estmen and Aida are the Faust, Some even go so far as to say and regarded as one of the few great operas since performance. Since his death the opera has gone over the world and is today justly died in 1875, three months after the first not Georges, but Alexander-Cesar Leopolu-Georges Bizet-whose name, by the way, was founded the masterpiece of Carmen. Poor And upon this story Bizet and his authors

It was a fated in the Uviou last Saturday that Galmore's band, which appears here in March, would be supported by a chorus unfairth, would be supported by a chorus unoverties are promised, and Albany is at last to-hear something new and of interest, These selections are the Anvil Chorus from 11 Tro-Yathor, and the luflammatus from Rossiny's Stabat Mater. The latter may ressibly be known to a few Albanlans who go to New York occasionally, but we are confident, that the former is utterly unknown. From the toffew we should infer that it had something to a realistic appearance, and if a couple of real blacksmiths were introduced, it would no blacksmiths were introduced, it would no doubt provoke wild applanse. A gentleman in the pressroom who attends the Central and loves to bear patent medicine mon strends the Central and loves to bear patent medicine mon and loves to bear patent medicine mon after corners, suggests that the music of this shorns as the same as the well known will appress that the music of this shorns as the same as the well known.

"Hang, bang, bang description of the anyl, "Hang, bang, bang Goes the hammer on the anyll, and day long in the dour I used to stop; Listening to the music, "Made by henset labor (bats off) In the old village blackmuith shop,"

MUSIC.

The opers company calling itself by the populate company calling itself by the pompous and stopid name of "Boston Ideal" has given three performances in Albany this meek. Two of them were sadly cut and Ideitently sung, but the performance of Carmen was in many tespects creditable, the part of Carmen being admirably taken by the fascinating De Lussan, And what a the fascinating De Lussan, And what a masterpiece is this opera of Georges Bizell masterpiece is this opera of Georges Bizell

bered that Carmen had often suid that she Then I remein hour or more by her corpse. eyes look steadily at me; then they grew filmy and they closed, I staid half familing an struck ber twice. She fell at the second blow without a cry. I think I still see her great rest there, and taking off the ring he has given her, she throws it in the bushes, "I bad his turn; why should he not let matters spc calmly says she does not love him; he has her to fly to another country with him, but bull fighter, takes her on a journey with him. He stops in a lonely gorge, entreats Jealous of the love of Carmen for Lucas, dramatic effect, In the story, Don Jose, shanged the murder scene for the sake of authors of the Ilbretto; they have, however, introduced the character of Michaela and V Don Jose tells is well followed by the stopped in front of me and spoke." The and come when you do not call them, she went on with my work; but, as women and eats who do not come when you call them She did not please me at first, so I peep's eyes, her fist on her hip, the brazen appearance; and she replied to each, making balancing herself on her theely upon her hower in her mouth and she walked forward the nosegay placed in her shirt. She had a off her manilla to show her shoulders and with ribbons the color of fire, She had taken hole, and ner little red morocco slippers tied see her white slik stockings with many a extremely short red perticoat, which let you in the first act of the opera. "She wore an be first saw ber coming out of the cigarette factory at Seville, the seene of her entrance description of her which Don Jose gives when as the appeared to Merimee. Here le the a sparrow," Such was Carmen, the grlaet: e, to go to a menagarie to study the look of the Wolf, watch your cat when it lies in wait for the Wolt's eye. If you do not have the time being. The Spanish say the gipsy's eye la which I have since never seen in a human gotten. Her eyes especially had an expression at the same time voluptuous and fleree at first astonlshed, but was not to be fora strange and savage beauty, a face which the more striking from the contrast, It was with the blue tings of the crow's wing; it was long and lustrous. Each fault in her beauty was redeemed by a quality which was haps just a little too thick, was b'ack, but Thiter than peeled almonds. Her hair, periler eyes wore oblique, but besutilully shaded, her l'ps a little thick, but well chick, through which appeared teeth her shoulders, and I saw that she was small, young and well built, with very large eyes. Her skin was nearly the color of copper. mantilla which covered her head fall upon et eyening. edi ibi gpe -clad, completely in black, as the majority ing odor. She was simply—perhaps poorly whose petals give out at algut an intoxicat-In hes hair a great bunch of jasmin howers, Guadalquiver and sat down by me. She had hear Merimee's description: ''One evening, at dusk, I was smoking, leaning on the parapet of the quay at Cordova, when a woman climbed up the stairs which led to the from the construction of the page of the construction of the con to us; that is, the stage Carmen. Let us Don Jose, tells him his life the day before he is to be executed. The gipsy girl is familiar known Carmen, and her lover and murderer, Merimee had seen and of a gipay girl. smuggler and murderer, and all for the eyes of tales. It is as simple as it is short; it is the story of a soldier who became a traitor, itself is a masterpicce, a model for all writers of about ninety pages, from which the libretto of Carmen is taken. This story Prosper Merimec once wrote a short story

would like to be buried in the woods. I dug

Daugnter of the Regiment De Lussan as Marie in The

ment ter of Marle, the daughter of the regi-Leland stage last evening in the charac-Mile. Zelie de Lussan appeared on the

ear is tickied. Which people at times give way when the characterizes the "loud squeals of joy" to the foolish and misapplied word which nuisance would disappear, together with spould follow her example the "encore" tickled the audlence. If all singers refuelng to repeat certain scenes which de Lussan also deserves great praise for olyman from the back districts. Mile. source of undying wonder to the assemtricks of a two penny singer and the most vulgar and common of the catch to appland such a painful exhibition—the In the audlence who know no better than that note to the keen pleasure of people whole performance may revolve around polate a shriek upon a high note, that the orchestra and chorus that she may interwith the wild desire to suddenly stop the cannot execute; neither is she afflicted does not introduce cadenzas whch she ble skill. She sings intelligently and ble voice, which she uses with considers-Mile, de Lussan has a true and agrees-

Personally Mile. de Lussan is a joy

was vory falt, antall, was effective, and the orchestra The part of Sulpice was filled acceptably by Mr. Clark. The chorus though

of the company. the occasion or conceal the weaknesses so solves and the calgencies of evening, will be given as Bizet wrote lt that Carmen, which is the opera this not have been too long. It is to be hoped played and sung, the performance would If all the music Donizctti wrote had been of the late emperor William, was cut. тогк, трісь бу the тау, тая в favorite It is a pity that Donizetti's delightful

Don Jose, George Appleby; Escamillo, W. H. Clark; Il Dancario, Clement Esin Puridge; Il Remendado, Frank Hunshue; Zunigs, J. C. Miron; Morales, G. E. Holmes; Mies Lettlia Fritch; Fracquita, Mies Harriet Arery; Mercedes, Mies Helen Dudiey Campbell, Carmen, Mile, Calle DeLussan. The cast for this evening is as follows:

AMUSEMENTS.

Leland. Auber's Fra Diavolo at the

music of the gay Frenchman. course, on account of the severe storm, but it seemed to enjoy the sparkling announced. The audience was small of company instead of Carmen which was Itabl notaod and to Ingin tash novin asw Aubur's delightful opera "Fra Dlavolo"

tunity, give Messre, Miron and Clark an opporin the first act a song was interpolated to The opera was cut here and there, and

appreciation of the charming score of times, and in many of the accompani-ments there was a lack of delicacy and ordinary traveling band. It was nolay at performance, being much botter than the The orchestra was the feature of the

tromfthe inability of the tenor to sing his and the quintette in the first act suffered not do justice to the music allotted them, means finished. The other singers did ecution, particularly her trill, was by no eted cadenza in that scene, for her exmight have dispersed with the interpo not overdo the bed-room business. She ner. She nas a shapely figure and did Alber. Miss Harriet Avery played and sangthe part of Zerlina in an acceptable man-

elways that which is apparently simple his notes, the whole goes for nothing It slighted, or if one singer is unable to sing and if, in a concerted number, one part be tion; characterize the work of Auber; Piquancy, delicacy and the most cunning knowledge of the effects of instrumentsby the superb orchestra of the court. accompaniments alone as they are played and it launalloyed pleasure to hear the the leading singers of the royal opera; Germany; the other parts are filled by the greatest Wagner tenor now living in role of the Marquis is taken by Gudehus, ity. In Dresden, for instance, the manly Parls; its score demands singers of abil-It was written for the Opera Comique of "Fra Diavolo" la not a burlesque opera.

"Carmen" for the evoning performance, Love" will be given for the matinee and written it." Tomorrow, "The Elixer of which Schumann said, "I wish I had lightful "Daughter of tae Regiment," of This evening the opera will be the dethat tries the skill of a true artist.

Agueer Advertising.

of the items. Take, for instance, the acbut these is a touch of burlesque in a few They are of course written in good faith, short sketches of the Boston Ideal people. our own esteemed Sunday Express, printed One of the Buffalo Sunday papere, and

and can handle dumb-bells with as much muelc. Every day she takes long walks, lives is always to be found among her her favorite author, and a copy of his an opera in a week. Her one weak spot a la her arms. She has a beautiful arm and is intensely proud of it. Piutarch is and is intensely proud of it. day. She is a hard student, and learns affected, and eats three square meals a In a hurry. Aside from her music she la a profound student of history. Unlike most prima donnas, Ille is not at all and eavs she is not going to do anything marriage in every city. She is still single receives on an average three offers of wonderful voice, but few people know that she is only 23 years old and that she is him as a deautiful woman with a Mile. Zelle de Lusean, the prima donna, count of Alles de Lussan:

the "land o' cakes" and never allows a George Appleby, the tenor, comes from takin' a wee dander on your ain account." answer is, "There's naething sae gude as her for exposing herself, ner invariable and when her friends expostulate with takes long walks each day, rain or shine, ite occupation is walking. She regulatly traito, is a 'Scotch lassie," and her fevor-Miss Helen Dudley Campbell, the conartistic grace as she handles her voice.

and bacon? codfish balls, or say a nice bit of liver he sing should he diversify his dlet with several plates of oatmeal. How would know what Mr. Appleby can do upon the effect of diet upon the voice. We This brings up interes: lng questions as to day to pass without eating oat meal.

in five years, He carries a private cue with him and has not pald a cent for playing billlards W. H. Clark is an expert billiard player.

hursday or Priday. n expert boxer, perhaps it would be well As the same article informs us that he la out he is excusable as he can't help it. omedians who are funny off the stage, Mement Bainbridge is one of the few Everyone will be glad to learn that Mr then stops only a night or two in a town, ргеветя а traveling engagement, аз ћо This is probably the reason why he

of beigning be bluow one kinipied to but by the very to out the halmont. And is as doubtful ques ton it hamon belongs in he be ago of elxiven hamon belong the ngo of elxiven have a soul, indeed bout-There must be a sign more march the ments, by the finders with the trell and move nor too interpretation must necessarily suffer, To excite wonder and appliance by mere dexcepty is not the end of a musician's life. The technishes may be surprising, but can be a finished geliel; it is simply impos-The sic onlineatly sensible. She is all the sic now where she should work and noting a policy of being spoiled by the left of boing spoiled by the sign of the field of tender age ailow her to play in public this year. oian in this city, No matter bow unitering the criticisms of the New York, critics may be, it is not the intention of her failer to consideration, the most accomplished musifather, Tho is probably, all things taken into known in this oity as a roung pinalst of remarkable promise. The hes had the advan-tage of the daily earcin, training of der I the Now York critics. Miss Kautz is well parpose of introducing the young girl to some and Mr. Myron M. Cooney, the editor of the Argas, are in Kew York, this good, for the companied by her father, Mr. John Kauiz. We understand that Miss Kate Kautz, ac-

The Philharmonics Concert.

any rate they were not there; still the riotous junkeling of the last week. still resting their noble legs after the social gaillering, or they may have been been prevented from going by some little thing to do with this, or they may have was Ash Wednesday may have had some-The fact that it freely commented upon, have been prominently displayed was of many of its patrons whose names at Jermain hall last evening. The absence nest orchestral rehearsal of this season The Albany Philharmonic society gave

monic society are actively engaged in nearly all the members of the Philharand when one recognizes the fact that of orchestral works by trained musiciaus and patience necessary to the production Every musician knows the work, timo not fatigued; there were no waits; and the corcert closed at a reasonable hour. merit of being short. The listener was many respects. And it had also the great The concert was an interesting one in show went on without them.

and the conductor. ing the highest credit upon the players most satisfactory and surprising, reflectand patient work of the society were no experience, the results of the modest of the players are young men of little or зритепе, уден опе тетатка спар прав business and can only snatch an hour here and there for the study of their in-

formance when they are played by Islae, prevent an absolutely correct pereven under trained performers often are erous nature of wind instruments which tral mork is not child's play; the treachfair. For to produce properly an orchesupon them would be ungracious and unsu ments; but to speak of them and to dwell -urieni brim bas salolv end mind instru-Not but that there were many slips,

.uligneria ти в мога не сопаиства nor dld he lack the requisite fre and readings were intelligent and refined; men and had them under control. His Signor Pirovano had the confidence of his ductor. It was seen at a glance that The society is fortunate in its consingrents.

players, neither does the zither replace beyond the present capabilities of the The "Valse des Sylphes" by Berlloz is much, was recalled after his cornot solo. erosity and enthusiasm the club owes so concert, and Mr. Thacher, to whose gen-The overture to Stradella opened the admirably.

present no ideas, save musical ideas, hearing this beautiful Andante at once in this most subtle of all arts, which can ing something common-place and earthly always seek to materialize music by findnation on the face of the earth, who in 1794. The English, the most unmusionl mon's London concerts, and it was written certain phrases in the Andante. It is one of the set composed by Haydn for Salo-Clock," as it is called by the English from tunity of hearing a symphony by Haydn played by an Albany amateur society. The one chosen was the fourth, "The A rare thing for Albany was the oppor-

conductor, and if they rehearse faithfully Albanians. They are fortunate in their and they deserve the hearty support of couraged by the results of their labors, The Philharmonics may well feel enthe Overture to Prometheus. was well given. The concert closed with minuet, but, as a whole, the symphony in the presto and by the first flute in the There were a few slips made by the violas

familiar, they began to like the music,

minds the idea of something practical and

knows what else, and having once in thelr

welghts and escapements, and the Lord

thought of pendulums and wheels and

their powers they can soon try digher and content themselves with works within

> orchestra, the typical phrase out of which be builds his whole work. A great fellow! A wonderfully great man!" recitative accompanied symphonically by the viduality of his justruments, the dramatic through bistory! And bis inventions, the indithe military mysticism, the shuddering of fantastic legends, a cry of of passion going Oalthe superb breaths, the feudal pomp,

corner for his cane, and when the walter picked it up from under a chair and gave lt pelated drinker arose, looked about in a dark "I am going to close," Shaking bimself, the went to wake up a little man who was aslee). "I am golng to close" said the waiter, and as Gagniere did not even turn bla bead, be

estimable females! And now, and now, let whose songs without words are treasures for delssobn, a man correct in his use of the chisel, Shakespeare in ball room pumps, byronism, the poet of the nerves. And Menmy back. And Chopin, such a dandy in hls loved,' ah! that has always caused chills on instruments, of which each one in his eyes represents a person. Abl what he said of clarinets are women who are alarinets are women who are the orchestra which he tortures, having pushed to an extreme the individuality of the Iragment, demanding sometimes too much of carries him away, ecstacies above the beights, A poor designer of operas, wonderful in a lightning composition of colors. A romantic erack in his skull, a religious feeling which made of sound a flame, in his thunder and speare, Virgil and Gaibe, But what a painter! the Delacroix of music, who has ness. He is the musical illustrator of Shaketo him he went out,

'Berlioz has put literature into his busi-

supreme harmony, to bear them aloft on the returning, little by little, becomes master of all the themes and binds them into one ous, frenzied; and soon the holy theme which lights, more and more prominent and imperleb gainerson of full enast le sousseld destings; then, the volces of the Sirens which little by little study it, the voluptuous profound religious meth, with its measured tury; at first, the pilgrim chant, the calm, ser, it is the sublime alleluis of the new cenconventionalities, of useless formulas; what a revolutionaire! The overture to Tannhaeulife of the drama; and what a massacre of his characters, the orchestra breathing the are incarnatet His work is an immense arch, all the arts in one, the true human ille in al. In air over the rules of the world! Obl all, the last song of mournful purity, polsed at the holy otholies. "Obl Schumann, despair liself, the ecstacy of woel Yes, the end of he was at his devotions, at the distant shrine His voice πss filled π lih religious emotion, in the dark and cold emptiness of the room, There was only one gas jet lighted above his head, and the walter behind him, waited us go down on our knees.

"I am going to sbut up" repeated the waiter, and Claude finished his glass and cried loudly "old fellow, they are going to shut up." ", nmyll ladgniuitt a to sgain

ment were not flattery but the calm truth. have been of rare interest if the Words of the prospetus which announced their engagewithin the last week. One of them, the appearance of the Silver Lake Quartette, must There have been several musical attractions

broad states to hear him." and the opulent will yet journey across be forgetten. He is destined to great fame, redes has a contrallo voice that will never powers and is simply artistic at the instru-ment. The Rev, Mr. Tucker is a "sweet singer of laracl," and the graceful Mr. Law-Chambers is a musical author with rich vocal tec: Trey are no ordinary songsters. Prot. command vast audiences with an admission they are known these most popular vocalists first appeared at a meeting of all opposed to the Rum Fiend, To quote the chastelanguage of the handfill, 'In the cities where Workers at a considerable "expense," The Quartette was brought here by a few

MUSIC

But seriously, Mr. Ollver deserves much itself. Such concerts do much for art lu this pants, and reflects credit upon the church tainment was free from all "grossners" speak, highly for the character of the particithe Second Presbyterian church an entersuccess;" and the fact that in the chapel of ances that a conductor meets with a "chasto the violet." It is seldom in musical performgold, to paint the lily, to throw a perfume ou appeared would have been "10 gild refined from grossness and circuity, and reflects the bigbest credit upon Mr. G. E. Oliver and his best credit upon Mr. G. E. Oliver and his copys of beautiful and talented people."

This knocked us out, For us to have written one line of praise after this beautiful notice me in the many and a page in the people of praise after the people of nal, "was a chaste and artistic success, free evening," says the reporter of the sald jour-'The musicale given last flattering notice of the concert given Tuesday and Wednesday at the chapel of the Second Presbyterian church, but our esteemed contemporary, the Press and Knickerbocker, "The musicale given last The Union had intended to write a very

put on its little, red, laced shoes, so that it can meep itself to death in bacchantle where the most protound Heart-sorrow has Eblett's description of some of the mazurkas Chopin; and it is seen in its fautasy in Louis to us, rulgat Americans, as the bilaluila. It is seen, long-sustained, in Liszt's life of subjects sometimes adopt—it was at one timous miversal among the Germans—known There is a style which writers upon niusical Albany might become acquainted which are nearly terra incognita to our music clans and music lovers, Would there were singling socioties of all descriptions, that

cattatas, glees, madrigals, and part songs

beautiful Engilsh music in the form of short

portunity to bear such works as the cantata of Henry Smart. There is an unfold wealth of

eredit for glying the people of Albany au op-

Emile Zola in his book "L'Oeuvre," puts

into the opera, glylog dramatic expression to the earelessly ignorant formula of Rossin!, cunning one, who has learned from all, putting according to Weder the symphony thems. These three lead to Mcrerbeer, the voices and the bloated repetition of the same offects which he gains from the adding of ah, certainly not; but he is astonishing by the enormous mockling the whole world; he is not my man, by the side of silver lakes, And bete is Rossin, genius in person, so gay, so natural, writhout a thought of expression, bert follows him, under the pale moon, by the side of silver lakes, And oaks which toss thelr aims lo agony. Schuromantic country, singing the Ballad of the dead, in the midst of weeping willows and nothing was heard but the distant blecoughs of a drupk nd. "Weber passes through a drinks, While slong the sleepy boulevard out the smell of tables diffied by the different was foul with saliva and elgar stumps, giving took possession of the descried hall which lazy hand, shuffing his feet, Melancholy tired wai'er began to put out the gas, with a the Medicis. All the great ones of today ove their being to his vivil symphony." The Ah 1 Beethoven, strength incarnate, power in serene sorrow, Michael Angelo at the tomb of chiefly live, because they made Beethoven. powdered grandfather, Mozartis the musical foretunuer, the first who gave to the ordeserra an individual voice; and these two he had taken plano lessons, so that she can play Wagner to him. Late at night Gagniere is seated in a cale, drinking beer, He becrites, addicasing the celling: "Haydu ta thetorical grace, a little bleat from an old numbered grandfailter. Mozart is the moral-powdered grandfailter. Mozart is the mostand he finally marries au old maid of whom of "excellent intentions"; bls oraze is musie, ments of mederu French artists upon the famous makers of music. Gagulere is a painter of "fainful landscapes," a painter logue which is lateresting as giving the judginto the mouth of Gazniere a curious mono-

A FEW CURSORY REMARKS

Do Albanians Infend to Foster the Growth of Music in This City?---

prices were moderate; the performance proved to be admirable. Only one thing was lacking, viz: a large audience. Why was Monday night, at Jermaiu hall, & concert

atrocious. There was no attraction in the nature of a ballet; the women, principals and chorus, were by no means of seductive and chorus, were by no means of seductive and chorus, were by no means of seductive moth-eaten; the horse-play, nheumatic. In a word, the operetta as then given was the abomination of decolation spoken of by the Hebrew prophet. The audience was a large one. Why was this;

Because the good people of this city prefer a "comite opera," no matter how badly it may be given, to a concert. There is perior a first of the concert. There is perior of the content of the concert. one or two chorus numbers, the singing was With the exception of Laura Bellini and gave "A Trip to Africa" at the Leland The same night the Duff Opera company

one. Why was this?

Because the good people of this city prefier a 'comie opera,' no matter how badly fir may be given, to a concert. There is perfectly to a concert. There is perfectly the same that is a considerable one exception to this rule and that is in favor of Campanini whenever he comes in favor of Campanini whenever he comes in the case of the yopical acry.' The bore. He misses the 'tropical acry.' the because of the young lades of the chours. There, again, perhaps the ear of the Albanian to Goode allusions of the pumples of the chours. There is a constructed on different physical meakness he country. Possibly from some physical meakness he country. Possibly from some physical meakness he is unable to other cities and form threat country. Possibly perhaps he is by nature incapacited from physical country in the or other cities and form share agreed upon as a cutter of the country. The consideration of the country of supports the same what the case of other perhaps he is by nature incapacited from the consideration of the country of supports. If this be allowed the country is the country of supports the coun

Teye edi uadi erem eidi esele are jealonaly guarded; but the power of the press to-day is unlimited, and no one recogentertalnment will be; the secrets of the club bers are ignoraut as to what the nature of the clab, Mr, Herbert McGinnis, a program of the performance. Even many of the memthe gentlemanly steward of the Fort Orange Union has been fortunate in obtaining from monetony of the usnal Saturday night. agreeable relief from the nnadorned tor bun variate to enliven an evening and to for instance, are obliged to send to Mew York talent. Clubs in nelghboring cities, as Troy Orange club an ontertalnment unique in its character, an entertalnment distinctively Albanian, wholly dependent upon loca There will be this evening at the Fort

the Maicy will be there in full force, Orange leading ! quild. The Adelphi of course could not be present, but the Dongan and as prominent members in spite of sworn afficavits, objected to the quality of the Fort festivitles. The Komnk declined, however, Other clubs were invited to join in the

nave been provided for the occasion, and fresh towells and perfumed cikes of soap the lilustrated papers now adorn the walls, flowers are treely displayed, cuttings from generously given choice specimens of his seen on every hand, and Mr. Corning has to Mr. Whittle to sing a couple of good old Eoglish ballads. The holly and mistleto are been much lessened by granting permission days. The expense of the decorations has most tastefully decorated. No expense has been spared, and Mr. Whittle and his associates have been busied for two or three The rooms of the Fort Orange bave been

minntes before, the music being provided by The performance will begin promptly at eight o'clock. The overture begins at ten

with something stronger, Mr, Ledyard Cogswell will then read an elaborate essay on the president's message and its probable elected on Albany banking interests. now given at Albany parties will be pass of a round; tea being provided for those who R. Fernow will sing a Poilsb drinking song after which Mr. A. L. Andrews will then exalter which Mr. A. L. Andrews will then exhibit the portrait of then J. F. Rathbome which he boutch at a high figure at a late asle. There will then he a slight parase during which specimens of the Roman Punch as diameter will be passed of the Roman Punch as diameter will be passed. oceasion, eutitled "Pompey's uephew." Mr. will be large enongh. Then an orlginal story will be read by Mr. Leonard Klp written for the fonntain will not probably be erected bunded the state of the foundation of the () wing to a slight pecuniary embarressment, The design is by St. Gandens and the med-aillions have been designed by La Farge, exhibit a working model of the King fountain. able one. Then Mr. J. Howard King will awyer will make this number a most admirand the clever repartees of the experienced conversation between them, the somewhat impertinent queries of Bleecker as to what use the judge had made of the trust funds clad in the costume of the early Dutch. The the spirit of Harmanns Bleecker appeared of a curlous dream be had this week in which Parker will be the first speaker and will tell only alinde to the few salient features. Judge members of the club, assisted by Mr. Webb on the kettle drums. We have not space to give the classifier of the club but car

perse to favorite places of resort still reand after a slight entertalument will disto the inspiring strains of a base drum, will march to the house of William Bishop of Albany and sing good old English carels, At twelve o'clock the club in procession

THEY ARE SUGGESTED BY THE

harmonic Orchestra?

the program was an execllent one; the was given by Juch, Carreno, Liehtenberg and Hope Glenn. They were all well known;

Here, for instance, is the Philiummonic society, which for three years has held its rehearsals, and given concarrie in the stocome of the couragement. A generous small public spirited Albaniam Mr. (teorge H. instance, in and given concarrie in the trace of members of the organizations, has been steadily its strongth and insinstay. The musicians of the city have their competent leader, would like to the strongth in alternation of the city have certs. The committee in charge, some construction of the ordinates a series of orchestral concerns, the members of the orchestra, the programs of the ordinates a series of orchestral concerns. The committee in charge, some of the ordinates of the ordinates of subscription of the programs to place the name of subscribing they may hold up his handle lease to they doesn't firey. They are not forward or even timp should up his handle largues of Artennes Mark. "They are not forward or even timp should up his handle have been charted to subscribt to a new brick Fheraver for the execution of a new brick Fheraver charte of variet hear they may hold up his handle have been or more than the they are not level upon the brick charter of variety of the the handle have been but little trouble. Albanian now bushwhacking should bayed upon the subscription list would be subscribing it likely that suy man or work charter of make this how bushwhacking should have been such in and welcomed with loving anna; were it in a such exceed almost in advance of the counties from the confective or music feativals of the counties of the subscription list would be at once such and welcomed with loving anna; were it in a such exceed almost in advance of the counties are become any or the time of the works of the counties from that insteady and ordering or more the ordering or that instead or the confective or music feativals and the works of being obliged to go out of town that the feating and the works of the trace of the counties of the count of the counties of the counties of the counties of the counti

how mastern societies of the form and bary may come day awale out of hor lething may may come day awale out of hor lething in the poly of of bary feeding and too place of dearly feeding and too place of the bary feeding and too by the bary feeding and too fearly stirred except by Holland ging for they have stomewise which they holland ging for they hoo, but they hear not.

I'et, do not you and your belomates become discourseged. You are perhaps looking in the first of the fear too.

I'et, do not you mut her her discrete for they not be come discourseged. You are perhaps looking in the first for a sistement of the quarter for do not you mut the there you had a right to expect it for they expend to looked upon with this care of a man's looked upon with this mutificence. The people will begin to learn that a man who has soon, and that will please the their as man who be careful of one thing; at the instead and a bassoon, and that will please them. Only be careful of one thing: at the three financies or matter with his kinic, nor does his breath habiting and a bassoon, and that will please them. Only be careful of one thing: at the three frances or or no. For Albanians love the three foncers or no. For Albanians love the thinget so or no. For Albanians love the thingle.

Remarks of the transfer by the conjuded, no or no. For Albanians love the thinget. So or no. For Albanians love the thinger.

but a critical observer would at once detect several excellent institutions of this pature formation of a perfectly equipped club. One might say that Albany enjoyed already and the necessary formulas precedent to the formed to attend to the securing of a charter and that already an association has been zens contemplate the founding of a new club, We understand that many of our post clil-

vanteges, but there is a conservative splrit present, a touch of old fogy sm, and many will not join a club where it is forbidden by The Komuk club, it is true, has many adlegislature or officers of the governor's staff. odi lo eledmem eret there members of tho ner. Besides, a cinb member is liable enrolling themselves under the yellow baneven the bravest men tramble at the idea of our leading citizens, and it is no wonder that has already sapped the intellect of many of Fort Orange kills both the body and sonl it d the consumption of the whiskey at the dues, And to the that it is well known that buard of governors that he is ablo to pay his on application, provided he shgws to the clusive enough, that eyery one is admitted The formders of the new club say, and say, and vill reason, that the Fort Orange is not exhas hitherto enjoyed a certain reputation. Take for instance, the Fort Orange, which fatal objections to each and every one,

life, and a freer air than are found with the verit its well chosen library or enjoy an enjoy an the therefore, for old gentlemen who like to con-The Komuk club will do, esicupil suo the laws to partiake of either malt or spiritu-

steward came from one of the oldest families were so mado until a late date, though the the cocktalls are made without bitters, or from the old Irish King Brian Beroimbe, and tions, but not every one can trace his descent The Dongan club is not without its attrac-Komurels,

Besides, membetehip pass nurecognized. man is not in commerce, his claims to The lines are closely drawn, and if a gentleknows how hard it is to become a member. And as for the Adelphi club, every Albanian in Albany,

captious and the most fastidions. President. In short, nothing will be spared to please the young and the old, the most prayer and closed with a comic song by the Every regular meeting will be opened with nus to be placed over the m in entrance senipion and promised a sin' ucite of Gambrimen, Twitchell and Palmer; and our reteran by pictures from our talented fellow townsbers. There will be a bowling alley, and tobougan shile, the bar room will be adorned plications than the number of charter mem and the new club has already many more ap-Club, the membership will be strictly limited, same g. ade, A. No. 1. Unlike the Fort Orange vanits, and the whisky will be always of the Particular attention will be paid to the wine the pointed fronic and the open (latt. artic. tectural design will be a sweet mingling of to the city by the late Henry King. Its archiof it will be the superb fountain bequestibed Parker-Bleecker [Iall, and directly in front of Judge Parker; it will stand next the new tiol gainismer wel end to eno noquillud ed The new club-house, we understand, will everything is conducted on a eash basis,

> gentleman however remains obdurate, and like that at the Windsor." The offended tation in earlied "I have never seen anything es, was deeply mornined and had no hesi-Windsor under the personal care of Sir Charorought up in the genteelatmeaphere of the offering the lame excuse that he came from Londonville, Mr. Wm. P. Foster who was member was in a violent state of beer, others guibasho sdi tadi mislo oj za isl os gulog gies and excuses were at once mide, some at once sent in his resignation, though ap oloclubbouse," The old gentleman deeply burt remark 'Get out of here. Hour you know enough to take off your hat inside of this ed by a prominent young member with and just as he entered the room he was greetadmitted to the Komul, and one evening made his way to the pool room, supporting unfortunately forgotten to take off his hat. White hairs and many chartties was recently gentleman well known in this city by his who guarded the mysteries of Eleusis. officers of the club are as dumb as the priest. door, is not known. Upon this subject the ing of the door, or after the opening of the after th: t operation and just basore the openscraping of the feet upon the door mat or this act is performed simultaneously with the namritten but none tho less bindlug. Whether house, removes his hat by virtue of a law sisstle Komucker upon going into his clubform his holy religious duties, so the enthuhis shoes upon entering the mosque to perinstance, as the devout Musselman removes of sirange rites and curious traditions. society are bound together by the observance A painful scene occurred sometime ago at the Komnk club, It may not be generally known that the members of this fashionable

tlug has not again been broached, mediately sine die and the question of posthe club. The meeting was adjourned imlnent members were the heaviest in debt to their own number together with two promwas held, it was discovered that one of six months. When the intecting of officers counts had only been running for five or the exact sum being 32,83; and theso acincredibly short time of twenty minutes between \$2 and \$3, was collected in the may be gained from the fact reckless extravagance of many of the mem receiving amounts due. Some idea of the excitement was intense. The popular stew-are Mr. Foster was kept busy tor an hour in The popular stewpaying their dues should be posted. A scens of wild confusion at once followed and the of all members who had been negliged in would be unanimously agreed that the names meeting of the officers that night and that it at the Komuk club that there would be a AA report was circulated the other evening

refuses to be a Komuker.

dashed into a hack whi, h bore bini to the off for cash), upon the old mabogany table, dozon nearly printed price lists (ten per cent, ent to visit bim in Hungary, and leaving a is a fertilizer; the count then invited all prescompound. Co means with us Cow; and muk n si tud (sugaatisa tongue, but is a mult is an old indian name, meaning, the great gathering place," "This is curious," muttered his excellency, 'We have the word one of the members replied, "Ko "By-the, way, what does the word Komuk count drawing on his seal-sain glores, said sterrard on a purely pecuniary matter, the ment, and after a pleasant interview with the After an hour or two spent in social enjoy the well known hospitality of the members. Komnk club bouse and with the warmth of bim deservedly a great favorite "on the road," He was simply delighted with the manners and distinguished appearance make actively engaged as a traveling agent for a Hungarian mine house, and his polished olub. The count, though of one of the noblest families of Europe, is at present Turks lately visited the rooms of the Komuk descendant of the great conqueror of the The Hangarlan Count Muncyas Hunnlades,

train for Schencetady.

most prominent citizens should be beyond whisky drank at a club composed of our dor much niere important is it that the water provided for the city be of the purest if it is regarded as a public necessity that the aches nearly every household in Albany; for nerre to secure a detter drand. This is not a question which interests the club alone, $\mathfrak{f}_{\mathfrak{t}}$ inaiky in good part and are straining every members of the club have tiken these re-Ginniss. We are pleased to learn that the club by their gentlemanly steward Mr. Me vided for the members of the Fort Orange facts in regard to the quality of whisky pro-Last Saturday, the Urion published some

was appailing: his unerting instiuments showed the whisky to be of Glade X2. 3, instiuded by the House stead of X0. 1,, as alleged by the House bought by bimself at the grocers. The result comparing it with whishy of the same name Arriving at his own house, he subjected the drink to the most eareful goulytical teste, it luto the natural receptacle, the stomach breught for the purpose, instead of putting ped ed fizing remall vial which he had lt was brought him in one of the deceptive little bottles, earefully locking the door he man's portion of the new whisky, and after knew he would be alone, called for a grewn leman going to the club at an honr when he and is rightly considered an expert. This gen edolisa lia lo everages of all nations useful years of his life in Europe in a eareful be deceived. He has spent many of the most and ail were satisfied save one. He was not to known as Robinson County whisky. The steward at once hastened to obey the order; so of the other steward to at one of the other of the other of the other of the other othe in last Saturday's Union, the house com reproach. We learn that after the reading of an articl

some of the best known of our citlzens. subject. The following are the opinions of the board, but a few have bad the courage to openly express themselves upon this vital doubt lest they should be brought up before guireal enoinido na eviz of bosule: opinion was of first rate quality. Many Orango club whether the whisky in their set to ask prominent members of the Fort ible that we at once deemed it of public inter-Denoni or en of bemees erishs to siste eid! क्रिया है।

At home I should not give it to my Borthold, Baron Fernow-It is miserable

Mr. Bleecker Sanders- 1 see nothing the

matter with it, it is lietter than what I usually

Mr. E. A. Bedell-1 did not know before

that they sold Whisky at the club.

Alt, Jensa H. Brooks—It is admirable. I almays carry a small flask in my pocket in

Col. A. J. Parker, Jr.,-I find it an ezcelcase of accident,

now in wetting down the moulding sand. lent initiatent for my herse.
Col. R. S. Oliver-we use it exclusively

grough, but there is lots of it.

Dr. Lewis Balch-I drink if, but as health Mr. A. L. Andrews- it is not quite strong

the next meeting of the board, that the whole subject will be discussed at able diversity of of opinion, It is rumored It will thus be seen that there is consider-Moet I feel it my duty to protest against it.

CLUB GOSSIP

The many readers of the Union will be pleased to learn that arrangements have been completed by which we shall be the in the Saturday papers to give the gossip of the different clubs of the city, and to breat of the little incidents of interest occurring daily at the Marcy, Press terest occurring daily at the Marcy, Press Adelphi, Dongan, Fort Orange, Komuk and Fort Lemon.

Speaking of ciubs we have been pained to hear that for the past few months there has been a great deal of dissatisfaction found with the whiskey furnished at grave, when the gentlemanly and popular steward Mr. Herbert McKennies appeared to force the board of governus and said with considerable emotion, "This 'ere whiskey is good enough for me and B—s." This statement put an end to all discussion of the question, and end to all discussion of the question, and once more peace and harmony reign.

Gibson of the Cathedral. our talented fellow townsman R. W. gantly decorated after designs submitted ed and pressed. The toboggan of these gentlemen has been repaired and cieman of the sixteenth century. Of course after its summer quarantine at the Safe Deposit vaulte, it will be carefully cleanwhich attracted so much attention, a copy of the dress of a Florentine gentleof the gallant gentleman. Mr. Pierson will wear the sult of last season—the one there being ample space loft upon the breast for the well earned military badges againming volley dith sequent to time Harry C. Cushman and Mr. Harry Pierson. The former will be cladin a neat setumes will be the once worn by Capt. ers. Perhaps the most striking of these show the rare taste of our society leadtumes have been carefully chosen and rules governing the slide will be virtually the same as last year. Some of the coses for the coming toboggan season. The club have sent out to the members notic-The officers of the Ridgefield Athletic

Lovers of this manly winter sport will regret to learn that Mr. George Stuart Gregory has about decided that it will be impossible for him to take a part at Ridgefied this coming winter.

Me learn from the reports of Home becoming civilized, and that the negro is fast becoming civilized, and that the primer and multiplication table have taken the place of the white-handled razor. This is as it should be, and so one is pained to read of the 'general and bloody fight' on a steamer running on the Potomac. 'The drumken negroes fought with anything they could lay their hands on—bottles, ohairs, razors, knives and event oilbs, chairs, razors, knives and event oilbs, chairs, razors, knives and event oilbs of rope. Men were knocked senseties or had their faces lacerated and heads bruised till blood flowed freely. The crew of the vessel was powerless to preserve of the vessel was powerless to preserve order." This happened on Christmas of the vessel was powerless to preserve order." This happened on Christmas order." This happened on Christmas of the vessel was four colored brethren were celebrating the feast of the Mativity.

CLUB GOSSIP

We understand that there is considerable dissatisfaction with the practical working of the Kott Orange Ulmb, and that the Kules of the Fort Orange Ulmb, and that the committee appointed to revise them and make a report have nearly finished their habors. The committee has bad no light task as the members have most conscientiously gone over the Kales of all the prominent clubs of outpameltan cities and have also centenly consolited the customs of similar cities of outpameltan the customs of similar of the continual while the kindness of the chairman me are able to lay before our readers the rules for deportment while in the theorem. These rules are nearly the same as the ones which regulate the conduct of the Hickoff Ulmb in a small kussian town in the

Isobenized district.

Istal J. It is forbidden to enter the club arith greased boots. 2. Tradesmen are not willowed to enter the club in their working solothes, which exhale the disagreeable odopolother, which exhale the disagreeable odopolother, which exhale the disagreesble odopolother, and worm on New Year's day, Feb. 23nd, July the worm on New Year's day, Feb. 23nd, July full is adapted to suit our national holidays.

Other holidays are not recognized by this rule is adapted to suit our national holidays.

Other holidays are not recognized by this sers or a green neckris will be fined one dollar.

Fibe members are supering in kniekerbockers are strictly forbidden, 5. The incombers are strictly forbidden, 5. At "Ladies nighter of the mindow of this supering the one is allowed the the borders of deceney. This is to my the other the borders of deceney. This is to seep over the borders of deceney. This is now under debates, B. In case of the heat is anow under debates, B. In case of distingual will be silowed to remain.

It is now under debates, B. In case of distingual arrivers are surficely promitted the committed it is surficely promitted.

it will be seen at a clance that these laws are sever, and will mithout doubt causement of without acube causement to withotraw from the cind; but in our opinion to committee of the Fort Orange will do secommend them, and it passed they wall to recommend them, and it passed they centre to recommend them, and it passed they perity of all of our Albany institutions and the proposed to a deep interest in the property of all of our Albany institutions and the proposed to fail of our Albany institutions and the proposed to fail and the proposed to be confined to members also printed as the clink is the proposed to be confined to members also proposed to be confined to members also be confined to members and the clink is the communitation of the communitation of the clink is the communitation of the clink is th

o est a partuer with a ene

TTORON CLOTTA

be sociable, and we do not know how to run a club as mell as our Trojau friends." clubmen; and in fact we do not know how to The to eat even with some of our fellow run too much in ci ques, that we would disare given, but the real one must be that we away. Now why is it not possible to have this is called in our Albany clubs? Yet, the fact remains that no club with a restaurant bus succeeded in Albany. It has been tried, but it has always failed D. Merent reasons and it has been the same and the same are always talled a part of the same are always as always talled. simply light them and then throw them cheap, In the evening I dined at the Troy ciub. Again I had a simple dinner, A fem oyziers, a bird, celety salad—a good bottle of Burgundy and elgars that one can smoke; uct the same at the average restaurant. My friend showed me the bull. It was absurdly can find at many a private house, better than simple dishes—but cooked far better than I served mea!-simple to be sure, a couple of chops, stewed potatoes and one of two such the other day and was invited to lunch at a clab lately started. I had a well cooked, we'l at two of three of them I cannot help comparing them with the clubs in Troy and to the advanter. I was in Troy versation, "I belong to every club in th a city except the Adelph", and pleasant as is the life t'emun said the other day in con

We have received from a well known epicure and member of the Fort Orange elnb, the manu of the least prepared by the gentlement of the least prepared by the gentlemanny steward for this evening. We think it hardly advisable to publish it, as we need the 19 space for more important matter; besides the tage of one dollar for the four people at the rate of one dollar for the tipe the race of the weight of the more for some idea, however, of the market prices. Some idea, however, of the sumptinousness of the weekly barquet at the sumptinousness of the weekly barquet at the sumptinousness of the weekly barquet at it ordered at either Keeler's or the uninitiated would cost at least forty cents. Each member is done in the Windsor, would cost at least forty cents. Each member be as also provided with a napkin. The famous Fort Orange club whiskey is, of sourse, exita, Frogs legs are promised for sourse, exita, Frogs legs are promised for next week. The membership is increasing next week. The membership is increasing

There is considerable dissatisfaction with the elements of elections to the Fort Orange to be element of the fort Orange clob. A name posted, say, tomorrow, will one to voted upon for a few years; so that of be voted upon for a few years; so that to be voted upon for a few years; so that the bonor of being a sub member is to many nise, to be possibly fushified at some remote riseriot. This asid, by a few conservative old beads to the said, by a few conservative old beads to through the windows and jumped down in the continues and there was none to say them in the forthers say that the system itself is at the chimneys and there was none to say them so fines asy that the system itself is at so may be the say the first used by the forther asy that the system itself is at the forther asy that the system itself is at the forther and there were now to the forther will be son be now to care, the nost teasible. When at dinner, or in the correct month, the president would an only ce the name of the canners. It is the correct of the name of the canners of the correct would are correct in the first one of the canners. It is the correct in the forther and the first one of the canners of the continuent of the correct in the first one of the canners. Would are contract the name of the canners of the contract of the first one of the canners. Would are contract the first one of the canners of the canners of the contract of the first one of the canners. Would see the name of the canners of the canners of the canners of the contract of the first one of the canners.

I learn that the Fort Orange club will acon lose the services of its gentlemanly atoma lose the services of its gentlemanly. At Herbert McGinniss, who has accepted a lucrative position in Washington, D. C. At concecting a punch, or mixing a salad or supervising the preparation of escaloped oysters, Mr. Medianies is said to be without a rival. His departure will be most sincerely mourned, not even the death of a dozen of the harter members would cause such genumeregret. The flag of the Fort Orange club in regret. The flag of the Fort Orange club departure of the steward's services till the departure of the train for Washington departure of the train for Washington which takes him from us.

-at a very moderate charge. e given to any member desirous of testing titention. During the essay, specimens of the liquor of different decades in the state will essay on "Gin Drinking Among the Estly (1) nich," a endject to which he has given great of the records, has kindly consented to read an roted nasalmously against clog dancing and the enstodian supplianee: The board of governors have Vill do marvelous feats without the aid of some springboard or any other mechanical round tumbling, in which the performers read by a member, an original poem re-ited, and there will be an exhibition of iterary entertainment will take the place of the weekly supper. An essay on some of national and local interest will not be a second of a supper an original noon ferman to be a second or a supper su literary entertainment will take the place Drarge cinb, and it will no doubt cases many to join who have for some time held aloof. Be-cluding with the first Saturday in Janusty, new year, to the many attractious of the Fort A new feature is to be added, with thenew

THE GLORY HAS DEPARTED

THE DECADENCE OF ONCE POPUL

The Topical Song Has Univen the Flaintive Old Melodies and Foot-Arousing Jig From the Stage-Theatrical Notes.

The anormous house that greeted that Haverly-Cleveland combination last Thursday might showed that the love for that species of entertainment had by no means been quenched by the inundation of stupid and vulgar incoherencies known as musical and vulgar incoherencies known as musical farce comedies. Yet if any one went to tho Lelaud that night to enjoy negro minstrelsy he left sadly disappointed. With the exception of Frank Chaman no one oven attempted to imitate the negro dialect. The congr were not of the plantation or amprimeeting order. The deadly "topical songs were not of the plantation or amprimeeting order. The deadly "topical songs were not of the plantation or burnt cork is departing.

the exception of Frank Chabman no one the acception of Frank Chabman no one over attempted to imitate the negro dialect. The songs were not of the plantation or camp-meeting order. The desady "topical song" has done its work, and the glory of burnt cork is departing.

What was better or nore characteristic no such things as mastodons or double end men. Woods, Christy's, Carly and Leon's, Carrectors and then the combinations, they were pure and shift should be and combinations, they were pure and shift should be and noticed and combinations, they were pure and shift should be and noticed and combinations, they were pure and shift should be and noticed and combinations, they were pure and shift should be and noticed and combinations, they were pure and shift should be and noticed shelps and they were for the displaying of Weste Seymour and shift shift, the pure and shift shift shift should be a specific the shift so it contrained. The other were shifts of Charles Backus, Then there were shifts of Charles Backus, Then the suity Theore, with his seene rising upon a Dody to the transfer of the horse play and pointless slang of the the horse play and pointless slang of the musical farce.

Look for example at the songraeung Thursmokers, the suity was the suity of the same of the suity of the suity of the suity of the same state suity of the suity of the suity. There were the pupples in the suity of the suity of the same of the suity of the suity of the suity. The suity of the su

Look for example at the songesung Thursday, Mere they not irrespective of the day. Were they not irrespective of the manner in which they were sung, utterly last and stale. I mean the comic songe, Was there anything funny in the congs of the cong of the can men? We not until Mr. Cushman were the old jokes about "which is the word the old jokes about "which is the busile and which is the girl," and the same were the old jokes about an mad so on. The Hotel befelsteake are still need by Bones for trunk hinges and so on and so on. The conly old joke allowed to rest undisturbed only old joke allowed in the and bis was the celebrated gag about Nosh and bis would have laughed wildly at that.

We have all neared the old so-called negronacy of the have all heard the old so-called negronacy of the have all heard the old so-called negronally appreciate them. It is easy to say fully appreciate them. It is easy to say from other nations, and are of a stickly-sentimental nature; that there is always a supersonneance of golden-haired ladies and graves dug in extremely unhealthy situations; but the fact remains that there are house, but the lact remains that there are hannely but lew airs of such sweet simplicity sind hanntlug beauty as 'Old Folks at Home,' 'Carry Me Back to Old Folks at Home,' 'My Old Kentucky Home,', 'Wy Old Kentucky Home,', 'Wy Old Kentucky Home,', 'Wy Old Kentucky Home,', 'My Old Kentucky Home,', 'My Old Kentucky Sane are and cohool. They show the sentimental and cohool. They sang then of the sentimental working birds, To-day the sentimental most and cohool. They sang then of log cabins and mocking birds. To-day the songs are of mocking birds. To-day the songs are of boodle.

Gone, too, is the dancing of that day. Now every one trics to imitate the late lamented Fred. Vokes and the unearthly the shuffle and the pigeon wing, they are vanishing from our stage.

Gione too are the orators with their umberlias and carpet bage, demanding information about the cricis. Gone too are the carpet bage, demanding information about the cricis, included the committee one of McAudrews 'the watermelon man, The Irishman and the German have driven the negro from the stage, The banjo has tallen from its proud beight and is now heart to disadvantage in the parior of some lashionable beile who uses it in accompanional to cigarettee and lavish display of ankle,

Looking over the music of our old-maid sisters we come across copies of songs now sisters we come across copies of songs of min aing that come with its melaucholy refrain; "She fell in love with a ham-lat man," (an bally come up, "Sally come up, sally come up, book of the maidle?"

Poor over the maidle?

Poor over the middle?

Poor over the middle.

**Poor o

THE TOWN TATTLER.

makes a difference. for a charitable purpose you know, and that bere was much to be seen. But that was indecent as the colored poster itself. Yet this same good woman complacently eat through the tableanx the other night where wast le the use, I should in that case be as leg of a tree, and then thought to myself, thought of telling her the old story of the man who broke his limb by stall from the 'but their lower dimbs are exposed." the barm; there was no indecent display, nothing to inflame the passions. She said npon the stage were comely and of entran-cing gesture.) So I asked her where was spot (though I must say that the originals ing beauty as to keep a man chained to the dance; nor were the figures of such raylshhalf dozen girls in different attitudes of the dency to corrupt the young. I quote her, word for word. Now I saw nothing objectionship in the said poster. It represented a A woman said to me the other day that she thought the posters for the Adon; company were of an infimental nature and bad a ten-

And how willing some of our girsaro to exhibit themselves in public; to take the part of a statue; to appear as some farmous bistoric as long as the farmous bistoric. They are to income to easily sprudery of this woman who were too easily shocked. They say to litemselves, it can allot build the cathedral by showing my arms and a little more of my neek than enstement over at a full dress party, I ought to do it, to themselves, with Zerlius in Fra Disvolo, 'I'ly a fight had also gissa and bum to themselves, with Zerlius in Fra Disvolo, 'I'ly a fight had been too much ambard oven if one goes too far and shows too much, such the oven if one goes too far and shows be known that had been will obtain instantaneous absolution from all the men present, Let the mothers of thin girls wince; our withers are murung.

soulo edi toqu tyoi ban bioi edi io obisino want pretty girls for their tableaux to go own." And yet they are obliged when they rule never to give to any church but onr Jewe, Catholics and Dutch Reformed when their aid is asked. They sails eweetly, Eustachia, and say: "Yon know we make it a return to Presbyterlans, Baptists, Methodists, from me to sneer at it, Still the question brunts me, what do these women give in admirably organized society; and far be it once taken up and made much of. It is an and show a willingness to be bled, she is at woman come to Albany without letters of lutroduction, let her at once go the Chapel the list of 'men we can have," Does a "sassicty people," he is at once put down on name in the newspapers in company with made with hands on the corner of Swan and Eld streets, Is a man anxious to see hi the Lord who is to dwell in the Cathedral op ars to bring in coin to the coffers of how the folbics of ontelders can be played They work bard; they are cunning and know if called upon for help. Nothing, Eustachla nothing. They anrely deservegreat credit. women of this lengue do for other churches The question often comes up, what do the

I have often wished that in the revolution of the wheel of fashlon, the dreases of women in the time of the Directory would come around again; though I suppose they would bardly be suited to our vigorous climate. There is a hideous uniformly in the dreases would be a robe such as that worn be dear ones. An agreeable change of the girls in Adonis and Madame Lange in of the girls in Adonis and Madame Lange in the fair weater would now reveal and now conceal. Mor is it any to conceal. Mor is it any more immodest than the fair weater would now reveal and now nost respectable matrons; and it is more beautiful, for the cyce is not satisfied with beautiful, for the cyce is not satisfied with taking and magnistion has taken and magnistical with

Every now and then I see in some newspaper a paragraph which gives me some coiden tule of etiquette, some little trifling act which it carried out by us all would greatly lessen the friction of man's dally intercourse with man, and pour oil as it were upon the wheels. Take for instance the fellowing extract, which i ellipped from an expensive catteri, which i ellipped from an expensive many and the man's cattering extract, which i ellipped from an expensive many extractions.

coange:

To bow to a triend or acquaintance is a simple enough matter, yet all the grades of simple enough matter, yet all the grades of similiarity can be expressed quite as surely as by the signature people intimately, your bow and smile express intimately, your bow and smile express intimately, your bow as a samile express intimately, your bow as a less press intimately.

scent hardware store. de sames of a plange finte some adsugis edf hear of eldasivhs equited all wish you may get it;" or in aggrutated cases junify nature, as much as to say "Don't you a creditor, however, that the greatest tact is necessary. Either the bow should be of a the i lea "i know you," or as the vulgar say, "I'm on to you." It is in the treatment of meeting a clergymen, the bow should convey has been treated with physical indignity. In noss, expressing by a glance that he is fully aware that he has met the gentleman before, or behind, in ease he gentleman before, the physical indicative. In lady, he should tow with dignity and themof place, if not vulgar, If, on the confrary, the young man meets the father of the young left hand placed upon the heart would beout of his adoration. A confidential wink, or the the angle of his bat-waving arm the intensity the same time should show by his face and lons, he should bow with reverence and at If he, for instance, meets the idol of his affecrules, say for the conduct of a Joung man. could easily be tramed with carefully drawn larliy" can be expressed by a bow. v code grades of liking, all the degrees of famili from the writings of my friend, the late Lord Obesterfield. And how true it is that all the Meas my soul, this reads like an extract

It was one of Dickens' characters to whom many etrects were closed on account of unfly so that we often was obliged to walk two miles by a circuitons route to arrive at a destination but a few rods from native at a destination but a few rods from bis lodgings. This reminds me of a story told of an ol.1 Albanian, the soul of convivisity, who had owed his tailor for sonne years. By never passing his shop and by taking the greater base of his exercise after dark, he greater base of his exercises after dark, he was her plamp in the street. Was Mr. C. they met plump in the street. Was Mr. C. they met plump in the street. Was Mr. C. the and were plump in the street was Mr. C. the astonished creditor and wringing it he astonished creditor and wringing it how delighted tam to see you. Why have you so grouded me of late?

right man for the place." show that Superintendent Walton is the edi tadi bna andleav. erik 10 shilida will do ample justice to the house-keeping We can readily imagine that the spread the occasion to appear the same day. m. will make it difficult for any notice of our journalist brother: "The hour of 2 p. supervisors. To quote the language of and the other guests are the board of Schenectady restaurant, the almshouse, dinner will be served at that well known newspaper paragraph about it. such an event in his life that he writes a has received a dinner invitation and it is The editor of the Schenectady Union

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THE TOWN TATILER.

nouses in America, Ме рауе по гоом бог имацог embodiment. Let a factory or a renement take stands, as has the system of which it is the de better to let it rot and moulder where it to the clty from the family. Perhaps it would pered, why don't they put their hands in amily feally wien the name to te reinemlonse. If the remaining members of the coving, at the expense of citizens, the" Manor bondsge in which poor people were held by s broocsed to perpetuate the memory of the t was the bone of the family? And now it same of Albany illustrious from the fact that batterness. Did any of them ever do any-thing for the city of Albany in public or private? Did any one of them make the seeds of strife and dissension, hardebly and taking it from the people who wrnng it from the soil. They planted seeds to be sure, the ams and taxes. They gained money by the farmers who were subjected to feudal scendants do for the city of Albany, or for the country adjacent. They collected rents from But what did he or any of his immediate dea trader, and no donbt an accomplished one. Herrseles of the tank and non reselvents of the server of placed in honor of the progenitor of the family upon a mall of the City hall, And by the way mast did old Killan Van toinb, and perhaps as enduring as the tablet ing that the city should foot the bills. It would be a memorial of the family, more agreeab eto took upon than an ornate family what-you-will. And they are perfectly will. where it could be turned into a museum or he Renor House and move it up to the park are perfectly willing that the city should buy So it is true that the Van Rensselaer family

church any people. ridiculous dlspn'e, a shame alike to the mentary upon practical christlanity, this tattle, and if naprejudiced probably wonder if the Pagans do the same. It is a sad comslanders, bickerings, dissensions and tittlelittle children bear dally at the table these the wretched condition of the Pagans.

Upl. don't son put it up? derstand; and it will help Albany; it would silence your present objections to the park; it would delight your 'stranger" in his drive. out of the question just at present, it will bely Albany, and so I'm in for it," Well, help Albany, and so I'm the tountain, I unuou have the money for the tountain, I un course it would cost money; and it might be this point. You say, prudently, in tegard to 'lot' shaf, second none, and to share, the state of the Manor House, that it longer well founded. I call your attention to somepow, seems to lack point," would be no not? And your complaint that "the park, instead of idiy 'round the park. It would it sinometa sidi "banor bas banor' svind delvo fonntain is properly placed in the part, you and it you should go to work and see that the your brother's wishes. The money is ready; you have not seen fit as yet to earry out ment of a city he loved so well. tion of a fountain for the benefit and ornaleft a bandsome sum of money for the erec Male Henry King, was of your brother, the prising you have not thonght of this before. place. The park, somehow, seems to lack point." Exactly so, Mr. King, and it is suritself. There is nowhere to stop, no resting really nothing to show him, except the park there, When we take a stranger up to drive, we go round and tound; but there is that other smail builling there is no house in our park, for beside the lake house and seceiations; but Mr. King vigorously proceeded as follows: "The plan seems to c excellent, We need something of the kind ;scollalooss, serving a house otherwise vich in historical This is an excellent reason in itself for pre be house, and I know the place well," was younger, I fr. q iently attended parties at

laer Manor House to the park was Mr. J. Howard King. Mr. King said: "When I

the Argus of last Sunday their opinions as to

Among the prominent citizens who gave in

severe for a man who shoots down without oot enon the fate but a dreadful fate but none too crest or comb somewhat like a cock." It is the basilist, which killeth at a distance the basilist, price eye and by priority of a bas slist galbalw bas eatteeqtes s agalw and lamyers. He will meet in the Adirou-dacks with a curious animal "with legs, deadly than that which dissatisfied doctors Il these reports be true, nature itself will take, vengence more more Nicholas is nothing it not a trne sportsman, nnsportsman like, and your Rev. Mr. face; This is bard to belleve; for if true it feet off, looking bim unsnapleiously in the woman's isolated eat to a little robin three ping at everything in the country, from an old, gentleman is but a wholseafe murderer, pop-Some insinuate, however, that the reverend replies to the yonng doctor, "bnt we are not the ancients; we are the people of today," the young girl in the play of Moliere of the Rev. Mr. Micholas should inb each other's eyes and dust each other carefully. church who find fault with the athletic sports appetiter; and the good people of the First bunsan, he hath the same nathral wants and from the body of the dead. But these wery all valgar errors. A clergyman is very gallows, arising from fat that dropped unable to lie down, it slept against a tree; and that the mandrake grew naturally under lieved that the elephant had no joints, and their play if he passed by. Yonng women made for bim an altaria their man; he insign to fibe beart. He was not a man; he was a clergeman. And so, too, it was become children stood in awe of bim and stopped Good Cost," nearly exempt from all human weaknesses and fallings of the flesh. Little nam k" berabiznoo yliteralil sam man (270) time in erguing as to whother a clergyman start! shoot dieky-kites or ery out "Indga or ery out "Indga" bas solf, idorado noisorytesere strif edi rich immortal sones and mitty noisory What a tempest in a leapot is this row in

dust. The quiet of the contestents during of fights in which four gentlemen bit the and at the close there was a succession B ush Creek services were held in church, families bare died la their boots. At Within the last ten years forty of the said broke out again a week ago Sunday. long between the Adams and the Caswells chester, the fend which has existed so is with us, i. e., in Kentucky. Mear Winthe good old days. The age of chivalry to laviver a to angis luteque ere treat of The Kentuky gentry are again aroused,

the Sunday school little children are told of lections are taken up for the heathen; and in

No donbt in this same alret church col-

purpose or necessity trusting and innocent

tuckian seldom shoots wild. settler keep away, unless his name be Ad me or Caswell; for your true Kenstudent of manners. Nor need the quiet ones allure to Kentucky the artist and the platel; these dramatic scenes will at asses down the aisle-then the crack of greeting of ladies as the congregation the kneeling at the benediction, courteous the service, their heads bowed in prayer,

> nobody will ever say, 'l'ennle paluts pretty scorned the palnters who simply wish to tell a story. One day I heard bim say, 'I hope And so was his art, so was his life. He seen him rise in his sear in the upper circle of the Chatelet, and say to the crowd about him, 'There ! That's music! That's frank," palnter, and Balzac the novelist. I have he discussed upon the merits of Cormon the de Clieby. He was aiways positive, often aggressive, in his opinions He was an enthusiasi. I have listened to him for bouts as ter between the Rne des Martyrs and the Rne and American artists who lived in the quar-Pennle was a great favorite with the French Spangled Banner; and the rest of the drive, administered a .ch a tongue. ashlug as I have seldom beard, The eagle sereamed, and the sit was full of Hall Columbia and the Star man go unpunished, and be then and there was more than Pennie could stand; he was tive country which in the exuberance of her integer. This raining a things. This XIV. Finally he began to snear at his naolned to emit ed in the time of Leals was bitter against the French republic, and in fact all republics; he sighted for the good old days of Napoleon III, though he would he byphen to one considered more aristocratic parted his name in the middle, coupling a the unmiet, an effeminate little youth who Paristy meets such an honest man. It was in Parist that I first say him. A crowd of artwars rere on the top of an omulbus going one Sanday to a concert at the Chatcher one of Sanday to a concert at the Chatcher one of Sanday to a concert at the Chatcher one of Sanday to a concert at the Chatcher of th Robert Pennie, who died this week, was a man whose characteristics, both in his art and life were sincerity and attength. One

ters of history already uninteresting to the present generation, is a boon I do mightily back upon these 2s things of the fast, matdisappointments, the doubtings and ferings that make up the ditterness of life-to look chimney corner and smoke a pipe, locking tranquilly backward upon all the tronbles and trials and tribulations, the losses, the on for a longer time and finally bave the desire of poor George Arnold: "to six in the are all one. Is it better to stop thus or move that might have grown full straight." His hopes, bis asplrations, success and falluro And now be has gone. "Out is the branch

tlemanly ushers with pleasingly combed Jerusalem, with reserved seats and genperhaps, expecting the heavens to open and the hall to descend, like the New have no proper building." meanwhile, ow omeds as iti'' : yes bas sband boblol the good people of this city sit with concerts has been needed for years, and suffering, or is it that they lack public spirit? A hall fit for mass meetings and spirit? for the weather, they might as well sing in the park. The Albanians are long members of the Campanini company are obliged to sing at the Rink. Were it not obliged to sing at the Rink. It is a shame that such artists as the

have been all right, the pulpit, during the anthem, it would Mr. Wassail only smoked openly, say in young men the folly of concealment. Had dulged in a pipe secretly. This shows only chuch in Menden, Mass., has been diemissed because he snioked. He in-The Rev. Mr. Wassail, pastor of the

fear of shotgma. Many are already learning fields can be crossed in ratoly and without place of the horse car. I here that fox buntary, The spring, The most will be at gloans. The consent of the firmers has been obtained so that turning the case and the consent of middle can be expected. odf goidal teal ora has tota thought adied eta Hacks spear noon to a champfague lunch. nwob the ylish odw nem essaisud gailtsuf decorated. A pleasing feature of New York hite has been 1- troduced by several of our choic slubs, many of our best young men are as Paris, Vienna and St. Petersburg. What with Co. A, the Canoe, Toboggan, and Bitime. Our jenease dorec wear white vesta and a sesemblies, just as they do in London, and just as they do not in such barbarous offles Albany is no longer a "provincial" town, We have beard that reprosen for the last

bilng a mattressin his box, as he always theatre. Mr. Thacher says he had a right to fall asleep; If he chose, he could lokes; and he had him ejected from the of Dockstader's best and most; elaborate during the process of manufacture of one who occupied a stage box, fell asleep George Thacher, the well known minstrel offended the other evening because Mr. Mr. Lew Dockstader was seriously

munity. How long will it be before the singer and orator can have a decent that the outcome be deneficial to the com and the evil should be taken together mude of a dead man's bones; butthe good so far as to say that a speculation has boen the proposed building; some have gone to noitqearts connected with the inception of the harvest be? There are unfortunate is in the throcs of labor, but what will The Young Men's association, it is true,

and superficiality. the service of the church, qualities, unhappily, rare in these days of pretense above all a subordination of the artist to cantabile, a emining registration, and, olean touch, a wonderful playing of the town will have an opportunity to hear a Conception. The younger organists of the back to the old choir of the Immaculate as they hear him, memory will call them the first to revive their impressions, and, by his playing in former times, will be Many of his hearers who have been moved was fast decoming merely a tradition. unfortunately for musical art in Albany, of the Cathedral, has left a name that, former. Mr. Carmody, as former organist ting the hearers on rapport with the perthe power of awaking emotions, of puttiring industry; and that is, sympathy, musicians of great technique and ungiven him what is withheld from so many been kind to Mr. Carmody. She has he lias been too long silent. Nature has such as playing at a wedding or a funeral, mirable artist, for, with a few exceptions, have had the pleasure of hearing this adchurch. It is a long time since Albanians mody will be the organist of St. Mary's It is understood that Mr. R. J. Car-

hoped that the hall will be suitably heated. or. It is clussical and correct. It is to be ment and the dress of a trapeze performcompronilso between a child's undergarcharacters in a new costume which is a venience's sake he will play all of the talents Racine's play of Esther. For conchosen for the display of his peculiar his celebrated entertainments. He has to reflexe and tarist to give another of ladies of society have by their personal efforts prevailed upon Monsleur for the people of Albany to learn It will be a source of great rejoicing

> utes pleasast conversation upon topics of the day Mr. Edwards gracefully withdrew. approved of bls condust and alter a few minman "out of his elses." Aft, Rooket beartily nederstand that he is not willing to sing any his set and he wishes the public at large to Rooker that Mr. Tommy Danforth was not in Mr. Edwards explained to Mr. has contradicted the statement that he sadupon Myron H. Rooker, Esq., and in person I see that Mr. Billy Edwards has called

These questions should be solved and at once. hotel keeper is inferior to an oyster seller. social scale than a clergyman, or whether a for instance, a dentist should be higher in the solve many difficult problems, as to whether, tent lecturer could be secured, bls vlews would really need here is a conrec of lecentes on "How aristocracy is formed." If a compe-What we triend Edwards are invaluable. such little "pointers" as the one given by our Albany and hardly know how to go to work, quite his equal. This is right; for when peo-ple are trying to found an aristocracy in his ear to be chewed by a gentleman who may be a very nice fellow, but socially, not does not go la his crowd, neither will he allow pimself to preak the nose of a gentleman who Mr. Edwards, for matance, will not humble So the sluggers, like the good people of Albany are divided into cliques and "sets."

ledy at the table, and had at last returned to betwhom he had escorted in to dinner, had visited, for a short space of time every that at the close of the dinner each gentleman begarais vieuolnomisd oa esm steinoo edi to his right, and so on. The entire setting of gentleman again moved one gentleman's seat course be gave big signal azalu, and each the next gentleman's seat to his right. Just prior to the commencement of the next other gentleman at the table, all the ladies re-maining seated. Fach gentleman moved to signal and arese from his seat, as did every, serving the next conrse, the host gave the soup had been serred, and just prior to the offy as "agrecable and unique," After the which is discribed by the Constitution of that In Atlanta the other day a dinner was given

bor never steps. ceed each other, but the tongue of the neighor a woman with a grickance,—oysters, soup, fish, roast and entree, made dishes and rate confections, wines of costly rintage may sucthe forced proximity of a man with a hobby How often a dinner is rained by be tried in Albany, and I think with great This "progressive-dinner" scheme might

gestlye faculties of the sonker of beer. rigible drinkers, it raight act favorably, as the quick walk around the block sids the disteady bead: and npon invelorate and incorspect be paid to the ladles' trains, require a drinking, as constant evolutions, provided reman. It would also encourage abstinence in could easily approach her favorite clergysome poupous old man with a strident volce, had been, by the irony of fate, thrown next the girl of his choice; and the young girl who conversation could gradually work his way to out and who enjoys her table but not her had been singled out by the hostessto take her what a relief it would afford. The man who Now if the Atlanta scheme were tried here,

Zulse the taste of the oyster. enrionaly concocted snuces, no doubt to dis-Dun deibarston dir notes won sie aretato Speaking of dinner parties, I hear that

before. as they had been frost bitten the winter under the feet of his dearly beloved wife, farmer who objected to the putting of ice for the work. This reminds one of the although he did offer an undertaker \$1.50 several days, on account of the expense. left his dead child without burial for A man in Rochoster name. Jaanes has

> propensities for the one that grew faint at pariy that was prond of his steel making beass nedw molselmmos why ho left the Their song both morning and right is the fight and of the fight John men are still upon the anxious seat. to go beyond the charmed circle, Other avallable young men, the women are obliged tian novolist and judge of eranderiles, but lost sight of in the tobozzan slide, the His-torlest and Art society, and the fact that for been removed, not buined away as in the book of Mr. E. P. Roe, the well-known Chilanot so exclusive as formerly. Barriers have modiors were nover asked; for our Society' is vitations to houses where their fathers and tew young men have been gladdened by inamposed by society, dull as it is with us. A trom social restraint for the irksome duties have exchanged a life of ease and freedom ew young ladies have made their plungs and gobbling would be at its height and conversation dull, would be better than nothing. A worthy descendant of a Dutchman where a formal, pompous dinner given by some brilliancy of Co. A's ball. Do Albanlaus eu-tertain as much as in former years? Even sinpid, dreary winter, only relleved by the the maddenlug whirl of tea parties and re-ceptions. It has been upon the whole a society will take a much needed rest from The "Lenten seasou" will soon be here and

> But I longed to be seated in gilded halls, With ducheases grand by my side, And to go to swell dinners and dances and balls, And halls, :absil to idanod;

Aye, I longed to hoboop with a titled host, for I tired of simplicites—
And to read my name in the Morning Post,
Mith the arlstocracee;
With the arlstocracee; And foster my social pride.

And, lo, the Torles received Joseph gash.

she herself may shine. make a financial appeal to you in order that backer of some soheme; your sister will not Your father will not see in you a voter or and untritious food with a thankful beattph Abnt own loved oner; and eat the delicious beet and cabbage in your home surrounned social asplrations and contentedly eat corned I tell you, Blivens, my bor, give up your pairer of teeth in ordinary to the ex-ampress, famillar terms with Dr. Evans of Paris, the ro. marck from the same glass bowl, and am on Almebs, who have drank weiss bler with Bissuotoma edi lo sinsmevom suculquiov watched alone with the Khedlys of Egypt the be happy. I, who have dined with six kings at the carnival of Venice, who have to death and was secretly unbay py in trying to scheme was, bew every one in it was bored And if they only knew how stupld the whole travegances and cringing and eycophancy drives many worthy young men to wild excontemporary, the Press and Knickerbecker, bemestes tuo ,blrow eldanoideal edt lo nr 210 Yes, this desire to read one's name in the

ing mother loving wife or tender sister. Christmai gift cin de glven to a man by dothas now no stronger advocate. What better objected to its introduction; but the machine Windsor, though Sir Charles at first seriously guished statesmen. It is sold only by sub-scription, and one can now be seen at the the merite of this invention. It is recom-mended by prominent elergymen and distin-Impossible. It is not necessary to dwell upon orption on the part of its wearer absolutely sight-is contracted, and renders further abn motion, by which a natrow band of gossae met sleel worn round the neck-but out of When heated, two cranks are set stomach. tive disc placed directly over the pit of the agony. The machine consists of a flat, sensi-Then does the indicator do its noble test eri ai duidied edt to elging gailism edi npper notes of the mocking bird, now like runs throngh the gamut, now like the shrill terions confidences, and his frequent laugh sorber, while his soul ponts itself out in mystion. This is indicated by a delicate flush, which tints the cheeks and nose of the abthe bar. As in physics, so in drinkers; there is state known as the dew point of absorpmirably designed to save much time and money. Its general design is something like that of the Bar Room Indicator; only it is for the boneft of the man on the other side of I saw yesterday an ingenious machine, ad-

Miss Aus der Obe said to me last night, "I had been told that of all eitles in the United States, Albany was the coldest in its treatment of pianists and singers; but from the kindness shown me tonight, I can not believe it to be true."

I repeated this speech to a "prominent Albanian" and he replied complacently, "Yes.

You see those people know that we are critical, it makes a difference whether and icnee is up to small or not." And the estimable gentleman broke out into a glowing and well deserved eulogium of Miss Aus dea and well deserved eulogium of Miss Aus dea

Now, have we this reputation as a city?
Certainly, the managers of mammoth Mastodon Minatrels, beated women, stranded
Whales and six-legged calves would indigtanily deny the charge, that Abanlans are
hard to pleace. Speciacular shows and
plays of the Fritz Emmett order as a rale
fill the theatres and provoke extrangent
all the theatres and provoke extrangent
complain; and they would give as a emphatic
complain; and they would give as a emphatic
standard and they would give as emphatic

to yandla edi to suri nolishuqer eldi ban artist who plays in this city beroafter will Albany for coldness, no conscientious, true Wnalever may have been the reputation of then they were rety good looking men; that is, jor singers." To return to our muttons: of the first Campaninl concert, say: "And who cambt to have known better, speaking stop, it was only the other day I heard a girl becoming more civilized, however; and yet, not show enthusiasm, you know, We ato of Datch phlegm. It was easier to sawn than to appland; and besides, well-bred people do and inpifference stiffened with a good enpply arose from mingled elements of ignorance gested by our friend, On the contrary, it acumen on the part of the audience, as sugwas this coldness due to extreme critical many causes, the discussion of which, however, would merely be a digression. Nor the interest taken in concerts; this is due to charge. There has been a marked change in were received, there was foundation for the is concerned, so far as singers and players A dozen years ago though, so far as music

It is announced by telegraphic despatch that on the 14th of November, Roscood Conkling entered the chambers of the United States Supreme court in the following dress; A black Prince Albert coat and drab trousers, a bright-colored cravat and highly polished shoes. This is a startling innovation, and no wonder the news is telegraphed far and wide. The he wand dress of lawyers appearing before usual dress of lawyers appearing before the before court was before this fine Supreme court was before this flagmed shirt, oversils and rubber boots.

personal іпсопуепіенсе тубенечег Jackson can light his breath now with no with him. The Syracuse Courier says Mr. Smith, the chemist, does not agree with unparalleled, but Dr. William Manlius Dr. Quinby says that the case is not a report similar to that of a firecracker. the forehead. His wife was awakened by and that portion of the hair just above mouth, burning his moustache, eyelashes cracker, and a flame spurted from his light "heard a report as loud as a firenight last May when he blew out the the suspicious name of Jackson, who one In Fayetteville lives a photographer of

pleases.
In the dry climate of Albany, such cases as that of Mr. Jackson the photographer, are not rare. If a man's breath calches fre, no one expresses undue surprise, but only a friendly interest; nor are chemists and doctors called upon for opinions.

I am each one of the fassersby POOR 31 Me And the siranger said: ". tam Irau Tourgetol. your imagination the joy of Christmass" To are you who cloud with the fi.th of by conceased yawns, That one whom you see..." But I could stand it no longer, ova isud she has counted the last five his wife, for the tenth anniversary of their and smacks her lips, In the same shop a docing husband buys a dismond brouch for companions, describes her physical charmes he at this very moment, surrounded by noisy bold the picture which will delight her lover; here in the jewelty shop bays a locket nd the felon's cell. The warm bearted girl pe to save himself from the prisoner's dock himself; the first uso he will make of it will There is a young man who buys a pistel for The color of it will be a deeper red. boy, with his head censhed by the horses? same sled dragged home, and on it the dead 'yes, a delightful sight. You see the tather, that workingman, who carries bome the sied for his only boy. I look ahead and see the tranger with a laugh and in curious accent; instead of bumar skin. "A fine sight," I excisimed in cheery tones, "Yes," said tho had applied the Talicotian theory to leather tion of shreds and patches, as it some cobbect poors' formerly worn by other men, a collecboots that were merely the remnants of other band, a cost frayed and tightly buttoned, so that no linen was visible, pantaioons of ancient cnt and a remarkable pair of poo's time and poverty Of long hair and unkempt be ard, he wore a greasy cap with leather me, whose appearance showed the ravages of when I noticed a singular gentleman close by heavier load than the one held under thearm, bundle, and many of the men carrying a s to zod s dim namow view box or a lane watching the crowd of Obristmas buyers I was standing on the corner of Maiden

make its way at once and fill a long felt of the kind I have seen, but I feel sure it will star, and there are also catalogues of the various galleries of art. It is the first work various galleries of art. particularly interesting are marked with a be extely indulged in and statistics as to the quality of the different lunches, Stations each ronte are given, with what fiquids can down to Hndson avenue. The attractions of and go to the Komuk, then by the Cottage by Steuben. Or be can begin at the Clinton take in Broadway, re urning to Pearl street the traveler can begin at the Windsor and different routes are given. Thus, for instance, Lunch Route," No less than thenty-three maps and illustrations and is called the companion to every Albanian. It is haud-somely printed in colors, adotned with many as a work of art and an invaluable peeket I saw the other day a little book beautiful

taings come to him who waits,"

Christmas in the future. Have patience. All

well, for in me yon see vourself some Merry

Our readers will be delighted to learn that the Union is becoming a popular paper in the wild west. In Denver particularly, and the editorial columns of preclated and copied, and copied without credit. It was but a little thing; but it was our own, little as it was. However, the Denver editor is mesour own, little as it was. However, the Denver editor is mesour own, little as it was.

Here is a specimen of the amerities of western journalism. It is taken from the Donver Afternoon, the paper which someties over, and so reprints our editorials. It must be confessed though that the following has a certain vigor of its own: "Wo, my child, that was not the Jelp of an automatic cur; that was Wangelin of the Boulder Herald sniffling his nose which always needs blowing."

the towpath, life upon a caual boat with a lame mule on speech as the game of baseball-nuless it be in pollsh of manner and courtesy of spirit of Christianity, is so provocative of the fact and manifer feelings, such an educabrothers wonld imitate his vacatlons; for clergymen like bim, and would that his short, he does not disdaln to take a whack at the ball himself Would there were more illustrated by a stercopticon, but by found-ing a baseball club and putting it upon a firm touting. And when there is a boy public library, not by giving free lectures the ordinary and vulgar way of starting a deal for the improvement of the town, not in on Lake Champlain, and he has done a great mers are spent in the little town of Westport game, and not only that, but he is a great authority on disputed politis. He is never without the tules in his pocket. His sumthe real reason why ho was entertained by the Mey, Mr. Micholas, for, as is well known, the reverend gentleman is a keen lover of the the other day that Mr. Rising of the Jazbeau (Toupe was an enthusiastic baseball player, and had drumerly played with great successing some Oblo villege nine. This face later than the components of the company of the components Ong of the morning journals announced

a girl of vast experience. natachia prefers the cosy, well-heated foom ad sofa-talk. Perhaps she is right, for she orer, And that, then, is tue reason with the port is so popular here is all phosted gar And that, then, is the reason wby the ling, the toboggan commends itself to every utter, says that journal, but for purs, unand year or and and more money in a New York Graphic enlightened me. There id the artiess girl mean? A paragraph in the enjoy ourselves even more in the back parlor, and we do not suffer from the cold." What be sure, and exhiberating; but George and I oold, and the climbing up the bill is such weary work. The going down is pleasant, to exposure is so great, you are apt to catch she said, 'I went nearly every night; but the toboggan slide with me. Judge of my sur-prise when she told me that she had not enjoyed the sport this winter. 'Last year," I saked Eustachia it she would go to the

and butter. women, Man can not live alone on bread pent in this and invite the young married The buds should reproachleg grey bairs, weman has some respect for years and apse has beard a good story, he is generally allowed to tell it; and then the married attention it he does not constantly flatter; if not misunderstood, oue is not accused of into dine with a years marron, for one evenls no age in marriage. To dance, to talk and voman, whether she be young or, -but there sensible men, or any "trivolous man of the age of pimples and cut-throat shaves. Any tollow la her train are young men just at the pristing that the rank and file of those who silly and generally ill at ease. It is not surpossible husband. She is, therefore, often every unmarried man as a certain lover and ner own little importance, and looks upon bad" has nothing to say, is generally full of of Albany. And with reason; for the young d too formidable rivals in the young wives west or so, but I understand no married winner will be invited, as the little "buds" wish to have it all their own way, and they a ni bemiof saalo gaingab 'salbai ganot a dreary species of amusement. There will be There have been the Assemblies, to be sure, and two or three stand up receptions, a terly of this season, calling it dull and stupid. called "soelal entertainments" complain bit-Lovers and frequenters of what are vaguely

his Enowledge of numbers. whose brogue was more highly cultivated than room, an ancient mariner being put in charge, was too little system in the ladies' cloak and it could easily have been avoided. too much confusion at the door of the Rink, rival and departure of sleighs. There was Well managed, too, except in regard to the ar classes for years and years and years. and I have seen the balls of our "uppe circles" and to our "lower and criminal" wa- the prettiest bail I have seen in Albany The 'great event of the season's is over. It

wore no one of them. different sets of jewelry. And, in fact, she papers, and according to them, she must have worn four different costumes and four rementhering her exquisite dress, I compared the descriptions of it given by four newsthe beautiful Mrs. Highstepper, for instance slurred over the other costumes. The result was amusing. Take the case of my friend, dresses she herself had made, and then she who described to her companion, first, the reporters nas accompanied by a dressmaker journals, which discribed the costumes of many of the women present. Each of the was the next day in the columns of certain And what a burst of snobbishuess there

in doubt as to his ability to pay fer the orand the sad face of the young man who was so many there "whom they did not know," etare of a few snotbish weman; the look of surprise on the taces of some eprigs at seei a tight shoes and suffered from corns; the giacia dance; the bored faces of fathers who wor who wondered if they should be asked to hand, Jealous faces of the mothers of neglected daughters; longing faces of girls tragedy of a large ball were seen on every tried to cross. The nsual comedy and charmed circle, which only one rash man were, as is proper, near the stage. Governor Hill stood on a dais and about him was a The upper circles the Inferno of Dante, The Kink itself was divided into circles, as

dered sleigh,

and is quite a catch. Eather worth from \$60,000 to \$10,000. Oaly child, Had an insanc aunt. Dances divinely Personal chaims freely shown, sert the description of dress.] Teeth sound. rears old, was dressed as follows: [here inshort but satisfactory description as it should he: "Miss Arabella De Gro.ge, thirty-two gnidance of reporters in future, I suggest s present; they did not give the incomes of many of the young men; they did not say wrether the real estate of wealthy parents present was encumbered or not, For the milder of the said of neglected to give the age of each woman of information give a full account, They did not, indeed, give a full account, They Many complained of the lack serap books. were cut out and sent to friends or put in cussed; and later the newspaper accounts ealty or ugliness of different women disat the table names were freely mentioned, the talk of the boarding houses for the day, and the morning fournals. The "cront" was the the newstands searching for their names in The morning after the ball, I saw many at

",Juomugia stabbed thirteen times in the succeeding man who proferred the latter alternative was the musicians or take the consequences. One Ind., he is expected to 'chip in' and he p pay part in a New Year's dance near Dillabero, ping and profit by it: "When a man takes A would read the following newspaper effp-I wish that the members of company if the orobestra had been larger, the cfeet would have mould have more still better, I know hey were promptly paid, Musicians always need Bernstein furnished delightful music; bu-

> low price asked will put tnem within the the market and expects a large sale. inventor will soon put these machines upon hardware or even crackers and cheese. The we compartments, one for beer, the other for every thirsty soul was a species of bat box in fession. One that will commend itself to had a contrivance for each trade and procircular bundlo. In fact, the ingenious man and qu enob srapspers done up in a showing the growler disguised as an a most lagenious contrivance for an editor," Without a book under his aim,' And here is man that Markinson is; you rever see him every one will say: 'What a bard working of lanyers. An emilient advocate can walk safely home with this book full of beer and "Here, for instance, is a growler for the use of New York reports, the case bound neatly, in sheepskin and labeled appropriately, in the back room. Now, my idea is simple, like all great ideas." He then showed me soigno taginbim blod glimel sid bas X tedt some woman's tongue spreads the report matter what precautions he may take, do you think he goes unditected? The next day ward by a side street with a tin pail, no evening shadows stealthily (recplng homein yain for shoes and bread, And so, if after a haid day's work, a man is seen in the money is spent in rum and his children howl two, it is at once noised about that so and-so is going to the dogs; that his nose is in a going that his noon to refresh himself with an honest ale or Working model: "Many of our citizens dislike to be seen working the growler: Albany in many respects is a village, and it one is seen going into a corner grocery at appart of the property of the many to the man invention. He said betore exhibiting the Men a T: b Tedto out em beweda nam A

Divorce, and will answer the query: Should divorced women be received in and chatty way the topic of 'Society and Wheeler Wilcox will discuss in her bright sud in this connection says that "Ella any household without giving offence;" tributors in the state, calls particular attention to the fact that "it can go into speaking of its issue to-morrow, after allowing that it has the best corps of con-Our esteemed contemporary, the Argus,

poorest and lowliest in condition should not humane evough to think that the thirst of the

reach of the humblest, for the inventor is

Ro nedacuepeq'

age. bag containing a copy of Burke's Peerthere were only thirty-eight and a small departure of the train, is confident that atthe depot for half an hour before the own society correspondent who had been Express can not always be trusted. Our morning says there were forty, but the ington yesterday. The Express of this esteemed Albany woman took to Washbe the exact number of trunks that an topic of social interest than this, unless it I know of no more absorbing subject or answer will be eagerly looked for. Indeed, interest to our society leaders, and the This question, surely enough, is of great

distress. and one can lmagine the consequent and filty poker rooms out of employment managers and workmenin overa hundred 'sesnou This will at once throw the order will be issued, closing all gambling honor has given notice that tomorrow an through the stupidity of the mayor. His Colorado, have met with a serious reverse The business interests of Denver,

> roaders of the Union with many details of a relative we are able to furnish the of this charming fete. Through kindness was meager, however, and gave no idea the Glen Urquhart Estate. Theaccount man Mr. Bradley Martin to the tenants of a ball lately given by our former townscopied from the London Court Journal of The Argus of the 18th gave and account

The grand procession was formed at that will be of interest to all.

to the inspiriting strains of fourleen bagpipes played by old retainers of the nine o'clock and made the tour of the hall

Mr. Chesterfield, instead of My Lord who insisted upon calling Chesterfield, the reprehensible conduct of a Mr. Sands upon the festivities of the evening was for the Urquhart Martins. The only blot guests walked home after hearty cheers in the foreground. At a late hour the Medollop, of clan Medollop, conspicuous The guests eat heartily, marmalade. under the weight of oatmenl, haggis, and nard boiled eggs, while the table groaned guest found by his plate of heather and three girqe s मुश्रह्म was of a truly national character, as was announced by the Urquhart Fitz Martin. portie of whiskey rampant. The feast Urquharts, three thistles on a field, a the escutcheon of the Urquhart, Fitz scene. Over the grand folding doors was plate, family portraits/making a dazzling in the old banqueting hall, the candles, called to supper; the guests were served manner. At ten o'clock the castle bell climbing the greased pole, while hir. T. J. Burns, a distant relative of the immortal bard, executed the sworid dance in his well known inimitable Mr. Fred Martin showed great skill in Arthur Paget being a handsome second deadly missile with apparent ease the distance of three and a half feet, Sir Martin, bore off the honors, throwing the hammer, in which the host, Mr. Bradley The first eport was the throwing of the position which he most gracefully filled club, was offered the position of referce, a as a member of the New York Athletic the Scotch excel. Mr. Howard Martin, been set aside for athetic sports, in which A part of the magnificent room had Martin family.

list of Hendrick Hudson's crow. specially need around here is a revised some of the United States, but what we that this sort of peerage might do for dition to trace them. The Times adis scalps in their possession will be in a concounted-for fint-lock muskets or British revolution," so that families having unnenames of all her citizens who "fit into the for New York state. It will contain the American Peerage is about to be issued no dood a tant thomstate a book on The Glene Falls Daily Times is respon-

so predominate. city like Albany, where the upper classes Jerusalem. It is a pleasure to live in a few-were represented at the siege of land by the Normans, and a few-a very families go back to the conquest of Engfrom the same root. Other well-known whether the words Prune and Pruyn come but genealogists are as yet in doubt as to Prune existing before the Christian era; Indeed, there are hints of a family named smily goes back to the seventh century; at least four hundred years. The Pruyr who cannot trace their line backwards for tents shows that we have no families here appeared, and a hasty glance at its con-Here in Albany a peerage has already

the rehearsals. the reverend gentleman attended one of Albany singers take part. It. is possible nnce of ". Patience," In which opera several his flock to stay away from the perform-Evangelist Dean of Cohoes, has advised

sed for the reclamation of young girls might perhaps the ceresmen or some society organwanted more done than the police conid do, elqoeq it the also tatimated that it people any girl on the street, as there were many sittle who were going homes at nearly all hones tho chiek said that they had no zight to stop them off the efteets. In answer to this 3ht, a hint from an officer might serve to led up and down Pearl street night after gested that in the case of young girls who The reparter treets, and saked the reporter what he ount girl simp y because she was walking ter, de said no nitt ser bad a right to arrest In an interview yesterday with a relisten to Chiet Willart's calm and sensible Kiest tpess Eitls who walk',, won'd to welle by who cil out' ,,/ApA don's the bolice wo over the subject of ,,culbbic opesing,, azcited over the agitation of a newspaper or Some of the good people who are so much

oe better able to do it.

It is a difficult question, this question of
"obippies" and ibeir cuasers, it arrests are
to be made, the az will fall on many a proud
neck, Men of the bigbest intellectual attainmotes, and in bibany, right bere in onr own
actors, and in bibany, right bere in onr own
weet little city, be who stands on cornets of
a reets near the park can see attange meetings and well known faces.

American institutions." classes. So la many Points, "chippie chasfoolish aws so often inspired by the upper tog between the different classes and conditions of life, it does away with the terchange of thongalt, hould surely be en-couraged. It promotes a botter underetandco mon plane, this free and democratic in-This unbending and meeting on a pe chasers" be so rudely and nu usily cen-Keen intellect Who are coarsiy duobed "chipshou'd the gentlemen of blgb character and taneons, full of chat, and often witty. does not breathe the heavy air of parlor forformul way, she is at once at berease, and sae receives but few invitations to receptions and assemblies. Meeting gentlemen in this inare so close tegether that, as a rule, she and the pickets which lence in Albany society acquaintances and have a little relaxation affort bef day of toil in shop, factory or at home? She has but few social advantages, pleases and form pleasant and problable be chippie in the case be within the age of nis exiract, for iustance: "And, atter ail, if propositions that at first sight seem mon-strous, but does be not hide a deep morel propositions that at first sight seem monbas a'giled bis paine to it. He advances dent. y written in good igith and the writer munication upon this enhiete, but it is evi-The Uxion is in receip of a singular com-

Albany, is at present hardly propared to take this view of the caso. Still as the years go by, old traditions finally fade away and supercitions give may to new and health ideas. Books upon the subject mill donbtless appear, anch as "The Complete Chippie Chaser," "Sircet and Cornet, or the Chippie Chaser," "Sircet and Cornet, or the Chippie donntedly be formed, called perhaps the spacious and moll arranged building, a constitution and by-laws. At the time of olection there will be regular and opposition to the perhaps the stitution and by-laws. At the time of olection there will be regular and opposition to the analy momen suffrage, Nor will liberal epipy women suffrage, Nor will ilberal people forget the Order in their hequests.

there, and would they be melcomed with outtime the curious thought comes over me, nould the twelve apostics beinib at hone dral worthy of its sublime ritua!. At the san o and rich sike can its ed to a service ciothed in becoming form, and can hear the authem of prayer in a catheof our city and provide a place where por Doog edt of studitinos of reword no ni lie ch prove, let us hope. And instead of carping, crosking, and cursing the membors of a sect who do not happen to think as we do, let ne stove but only try and mortgages; an ill dis-natared speer and one which time will disits brick walls will rever he covered with an ornament and glory to the city, let them dolt. My good triend X, the presbyterlan, ands tault with the building itself and says have a magulficent cathedral which will be sincetly, sympathy and kindress. They have donnded done many noble works, they have founded many obartites. And now if they wish to line of priests, but no one can dispute their erated to their church. One may take exceptions to their somewhat arrogant preten-slore as to its sacred origin and its unbroken his sectarian wrath had worked bimself into a feror heat. The men who are at the bead of the softene are of muselfar life and conse-Now I cannot agree with my filend who in

stretched hands by the congregation?

A looker-on in Albany, a man of travel and culture, told me the other day that he had bad the pleasure of meeting many of our people socially, and had come to the melancholy conclusion that so far as Albany was concerned, the art of conversation was a lost afreeable men and charming women, but I have noticed that the conversation of the latter is devoted entirely to remarks upon the peculiarities of their nelghbors. I do not mean that they indulge in scandal, for I have seen no city where there is less food for it; but the talk one hears at a dinner or for it; but the talk one bears at a dinner or for it; but the talk one hears at a dinner or small gathering is—must I say it?—ineffably supplied,"

being bld after the mysterious manner of tapped one little foot upon the floor, the other their soanty pleasures." And Miss Eustachla of bettimbs ed bluode eromon-wen nistred thends are really nice people and whether bating the question whether their infinate The greater part of their time is spent in detor the dancers of the Kentucky jubilee, They slug but very little, which is fortunate. trashy novels. They play the piano, but only They read nothing but the cheap editions of ally they flounder abone in the anow on snow shoes. In Lent some of them go to chareb. each other down toboggan slides, Occasion. seeing each other daily, ruining their stomachs with 5 o'clock teas, and chasing Their life is spent in a little narrow round to "they have no anguaements, no occupations. "Why should the women talk well," she said; proach npon this subject. Miss Englachla, a Yety clever woman, talked quite bitterly, and I know she was not influenced by apite, and by the few women whom I dared to apwere corroborated by my own observation and to my entprise the strangor's remarks clever women upon this enblect. I did this, and, if possible, take the opinions of some thought it better to see and hear for myself, I was inclined to resent the statement, but I

moza, took Mrs. Kane to the lock-up. Sequard theory of the application of the policenian, not well versed in the Brownthrew scalding water over him and thumped him. That cured the fit. A spattered, but the fit lingered. She then salt in his mouth and he choked and The boy screamed with pain. She threw red hot stove lids at the soles of his feet. off the child's shoes and placed the almost the devoted mother, seeing there was no time to lose, carried him into the house and applied heroic remedies. She took was taken with a fit in the back yard, and and Indulging freely in drink. Her son celebrating the Nativity by singing carols mother, Mrs. Patrick Kane, had been ten-year-old boy living at Camden. vated case of fits. The patient was a called to a novel treatment of an aggra-The attention of Albany physicians is

> an interest in the new cathedral, besides I should like to get the job," am a good Epiecopolian and sonathrally take a carpenter and not a stableman; however, I But after all this is not my business, for I am he peneloned for faithful work in the past. try Gentleman for 1831. Much depends upon whether the clergyman be in active service or only refer you to back numbers of the Connof opinion as to the proper diet that I can good drinking water. Particular attention should be paid to the bedding, which should be changed daily. There is such a difference stole there should be a plentiful supply of good drinking water. Particular attention and attending bis charge. Let the feeding baye more room for the purpose of currying more room for elergymen to ile at ease and if be waxes fat, he can kick without possible injury to binaelf Then too, the groom can variety known as the box-stall, for it affords provided with comfortable and fully equipped stalls, I should strongly recommend the ed of eathedral of All Saints' are to be that it may be given to the lowest bidder. He writes as follows. ''I see by an article in a late mumber of the Argus that the clergy of beylessi and of ore slave or police it of and included pether the job of bnilding the new stalls in the Cathedral of All Saints has been given carpener in Albany who anxiously asks I have received a letter from a prominent

Our friend has made a ludicrous but not numainral blunder. I myself was somewhat staggered at liter by the article in the Argus and referring to Wobster I see that one definition of the word "stall" is "the seat of an ecclesiastical dignitary in the choir of the an ecclesiastical dignitary in the choir of the familiary and that Warland asys, "the their thrones by the name of stalls." Ab, yes, I also had forgotten that our Swau street their thrones by the name of stalls." Ab, yes, I also had forgotten that our Swau street can their thrones by the name of stalls." Ab, their thrones by the name of stalls." Ab, yes, I also had forgotten that our Swau street can their thrones by the name of stalls." Ab, we have just planted our many years. Here truit of careful nursing for many years. Here suckers and shoots of deans and canons. The burdens and shoots of deans and canons. The burdens can be the tall intible cathedral we can have at least the Imitation, the moek-turtle.

So I can not sympathize with a gentleman,

clenity than the men who nurso their sleek sides within the consecrated halfs of such a steps of a city hall is nearer primitive chrispreacher, the man who barangnes from the Eindly allowed to contribute and can ray, t paid for one brick, which must bea great consolation to them. Believe me, the field better life beyond the grave? True, they are their hearts less bitter, or their lite plansant-er? Will it give them one more hope for a rich and their own hard lot, and will it make mous definence between the condition of the on the contrary show to the poor the cuothearted, the poor and the oppressed, is it not? And will this be done by means of ench a bullding. Does not every such cashedral subscription, an invitation to tea for a smal-ier one. And what is the object of christi-anity after all? It is to help the broken egial a tol ninisi ni teluin for a large peoplo into so called soclety, giving an inviments into the one all absorbing channel, this using the church as a lever to boost this turning the benefits of so many entertain continual degging from all sects, this piracy. bulldings escape taxation? I am sick of this sponid such enormons pieces of land and the tact losing ground in Bugland. Then too wby attempted revival here of a system which la in tocracy of the Rylscopalian priests and the to the extent of my ability, though ander no obligations to do so; but I object to this arise medt Legiatrete, and I wonld have helped them church and out of their present uncomfortwhich at least has the traditions in its favor. I would gladly see them in a handsome ollodial namon ediails the Roman catholic purpose of escaping exactly what is row the tashionable feature of this city, the pomp and rutual of a church which has copied said in substance: "I am thoroughly opposed to this cathedral scheme and for several reasons. I belive it to be thoroughly unmanerican, in the first place. The founders of this mation can armsy from England for the unuspass of escapity exactly what he continued to purpose of escapity exactly what he continued to the continued t time some of his points were well taken. He a prominent member of a Presbyterlan chareh, by the way, who talked with me the

from such a source had not been looked for, elers' insurance company, as competition motion, it is said, at the office of the Travmentioned hereinbefore caused quite a comfast, must have lost their grip. The letter the petitioners being tired out with the long little of their vitat essence, or in other words, Although it is harely possible that, as it was near the end of Lant, the prayers had lost a thonghtless act on the part of this workman. accident then seems a most ungracious and gaged in work apon the building. day for the protection of all who are ennewspaper that prayers go up night and all have been told by a letter in an evening has not yet been clearly explained; for we the fall of a workman from a scaffold in ventional and necessary gloom, and that was year's Lant, excepting, of courss, the con-There was only one sad cpisode in this

show her charms, discreetly it is true, but she ghts even in this good old town. The other evening I spoke of the good

But now, alse, it is Lent and the shrines besides such exhibitions encourage young men in the performance of their social should abstain from seifishness and prindery; physique. It a woman be talt, she should or immorality; it is simply a question of question of decency or indecency, morally do not regard this burning question as a of this sesson have seen some marvelous of his city. They who have had the pleasure oralls to the decener of the Protestant women - val anoelagmoo werb bas sessate hedeen momen of bis congregation for wearing lowpriest of Ottaya who reduked severely the

l try to turn your thoughts to religion," 'No, dear boy. By wearing a high corsage ".Won sestb society paper of that city.
"Dear Mrs. Swellingly, how strict you are this Lent! You never go out in a decollete

ether night in New York, and repeated in a

both of churches and women are velled. This reminds me of a conversation overheard the

things, and that cannot be right, you know."

only comes once a year. monitory symptoms of the colic. Merry, merry Christmas, Thank the Lord that it it midnight the youngest wakes with prebroken, the children cross, the wife sulky and At night the toys are all ing but the bills. her: while hubby himself has received nothmore costly than the one hubby has just given has broken her doli's bead. The wife has irom the new box of tools; and sweet Alice nearly cut off his thumb with the chisel taken from the pretty little toy pump; Henry has mas noon. Little Jane has sucked the paint sung by poets and musicians. It is Christ-Vot beyellanu to yab ent ton ai eamistrid. season of the year, looking at the windows of the toy store is a sad sight to me. For The perplexed father as he stands, at this

good partisan sees no evil in the candidate to extol the choir of the church, just as a parriotism; each member feeling it his duty advertising. It is a curlous sight, this church music was, or how badly it was sung; and besides they have had the pleasure of seeing their names in print and have enjoyed free no matter what the real character of the the pleasure of being buitered and molassesed, gations, and singers and organists have had finest ever heard by the respective congre-The masic in each church was, of contse, the altar and are now withered and rejected. epring malaria. Flowers have adorned the diet of Lent and are better prepared against physical condition from the enforced light people of the city are probably in a better Another Easter has gone by. The good

many dollars to the "cause," he may yet have

morti, but our "best people" do not know min, still, it he will yet listen and subscribe

ess; he is a social outcast; a Pariab; yet pos-

cathedral. His oplnion is therefore worthsoriber on the books of the new Eplacopal

the iron trade. My billous frlend is not seen there; nor does his name appear as a sub-

was formerly not entirely disconnected with

stops at a little, insignificant chapel, which

the snany hoights and realms of perpetual

ot shael tant disq out ei worran bas idgistie

good old Datch think they are in society, but

devil know of our best society? True, the

formed families only. So what can the poor

to prominent Fresbyterlan and Datch Re-

tunately, he brought letters of introduction

made a sensation in social circles. Unfor-

Weil dressed Women here, and they are Jewesses." So spoke my billous friend; but he had not seen Miss Enstacia,

inexpensive as they may be. You have a few

of the block, is clad in better garments step to meet her lever waiting at the cornor

collar girl in Troy, when she walks with hasty

not for the world." The peorest cuff and

vincial, and we would not be otherwise; no,

in Albany say "we are conventional and pre-

viduality. The very clothes of your women

regard to the shape of the head, of no indl-

dowdies. Their hats are in had taste; over-loaded with ornament, modeled without

and all the girls, young and old, copied her taste. It is a hard word to use, but the greater number of our woman look like

girlso arranged descended upon the town,

complexion or not. Probably some English

or red hat, no matter whe her it exited their

wore splashed in red; red skirt, or red jacket,

by twenties; at least filteen out of twenty

selves becomingly. 'I looked out of my Window them go by,

that they do not know how to dress them-

on to whom I have before referred. His last complaint against the women of Albany is

mark made by my billens friend, the looker-

man it is the most superficial and empty."

lo seiteltay odd lis gnoms ;erutsero to tres

eids to snothing the variations of the

replace the name and the thlng; the variations

word, goes on to describe the modern ande.

scandals; and he then, without knowlng the

such as the vocabulary of the clubs, the style of vests and all f'shionable follos and

"arafted maunera" on the surface of man,

the Complete Speller,) But in this book by L'aine he speaks of the constant chance of

have been the Distionary of Quotations and

I was reading yesterday a volume of Taine, not that I often read such works. (The "books that have helped me" the most in life

lew years suffice to sweep away and

-or a lo em bebnimer dangaragidi baA

Bealdes, he ls a little sour. He has not

of his party.

L'ibpend upon it, my snobbish friend, Your family throne you can't ascend Your family throne you can't ascend Without good teason to apprehend You may find it maxed at the other end by some pieblan vecation;

Or, worse than that, your boasted line May end in a loop of stronger twine That plagued seme worthy relation,"

erites, and some day they will deserve the

-ellfaoM eurt emcood bas emit ni ebert gorb

But iet us hope our "respectable" people may

And yet we call Albany a city of progress.

only one or two gilded youth who do nothing.

ter to have his say. I fear we are only "re-spectable" people; for the great majority of

would be at once rejected were Mr. McAills.

is very sad! Some of our favorites in society

the like," are barred out. Dearl dearl this that "doctors, lawyers, editors, artists and

would care to know; and we must remember

we find there are in this city only about 20

simple and beautiful mathematical formula

ing the people of Albany at 100,000; by a

to Albany? Supposing that his preposition is in the ratio of 400 to \$,000,000, and recken-

How would Mr. McAllister's theory apply

"Little by little grew to be rich
By saving of candle ends and slch."

whose fathers the outside world remembers

the names which are published in the papers as having attended balls given by the members of the "400," one sees so many

to these "respectable" people that, among

McAllister is, however, good enough to refor to 'respectable' people, who, he says, are ontside of the set. It must be owing

sufficiently easy in ball room practice. Mr.

editors and the like," who have become

daughters of the "doctors, lawyers, artlets,

places cau be filed from among such

clusives marry a millionaire or a title, their

and so, as the young women among the ex-

so as not to make the '400' feel ill at eare;"

become "at ease in the ball room and behave editors, artists, and the like," are permitted to attend to watch the "400," and learn to

Occasionally then, some "doctors, lawyers,

would soon vanish unless recruited from them,

McAllister Within the saored circle, the "400"

the immediate inspection and control of Mr.

they breathe the outer sir and are not under

of the set, as well as by thoir mammas when

ed desirable by the younger lemale mumbers

tent, taboced, as he says, and is not now considered by Mr. McAllister a desirable member of the "(00,") yet, as he is consider-

such wealth is immense, ls, to a certain exbut the reason is both obvious and sensible. Although the possessor of wealth, unless

marks, he does not tell us why he does that,

and invite professional men, doctors, law-fers, editors, artists and the like." As a correspondent of the New York Times re-

McAllister says that occasionally they go outside of 'this exclusive (ashionable set')

outside of the "400" they "strike people who are not at ease in a ball room, or else make

es only denoting "respectable poverty." Again he tells the world that when they step

also pronounced the sun of a million dollars

that thore are only 400 people in that city whom it is desirable to know: McAllister has

McAllister in which that gentleman decides

There is still much excitement in New York over a letter written by Mr. Ward

other people ill at ease."

To be sure Mr.

'ATE

us are lu trade or ln a profession.

our people whom

There are

MCAIllster

inas of Saxe:

Gloncester and Its Inhabitants—A Description to be taken Cum Genno Sallst—The present Notables of the Town.

(CORRESPONDENCE OF THE UNION.)

GLOUCESTER, July 30, 1873.

The Cape Ann towns, to be appreciated, must be seen and smelt. One can have uo idea of what stronge places there are in Masachusetts until he has made a pilgrimage to Gloucester. The town is a large, straggling of clouester. The town is a large, straggling oid place, inhabited by perhaps the most cutions set of people on the face of the earth. It has been civilized, to some extent, by the variy mruption of tonrists, and yet the pope remain in their pristine savey and hith. Sanntering along the streets, you are reminded of a connery town on a firemen's muster day, or of the followers of Garabaldi. Red shirt, decorate the stalwart forms of the majority of the worshipers of Ben, Butter, 1, Gioucester and Bent Briter are inseperable. The people talk an dialect, i. e., their conversation comests of the declension of the name of the Doity, prefaced and supplemented by various words not used at a relicious pie-nic. Children even swear and enrise with a happy mixture of energy and infancial grace. And yetabe Universalist churches are crowded with hardy fishermaen, who, alkalearing an hour's discourse on universal salivation, on coming out of church, nudge each other and say, "Glorious doctrine; would give \$5 if it was true."

Lat apart from the people, the visitor of Glourester has many things to interest him. The severy is grand. Probably at no other place on the Atlantic coast does the ocean come in with such tremendous force as at the Rocks on the extremity of the point. Gloussier, however, thus tar, has been formmate in that no Mrs Thaxter has gushed over if to the extent of two volunes of monotonous prose and (poetry?) Longiellow has made the Rect of Norman's Woe famous by his wayrek of the Respens." But he has told the tale differently from the old wive's version. The Hespens was an English vessel, were doff this ledge while this part of the country belonged to the British. Capt Norman's belong the street, and stduchy there have a small ship and the status of the country belonged to the British. Capt Norman's where swears are many ship in the distance what seems to be a man in a yooman's bathing dress, with a cape over the shoulder. The comes near, walking with toes turned in sheard of the some near, walking with toes t

TERS FROM THE PEOPLE.

In the factoring Controversy.

To the Angles of The Republican:

In your issue of October 2 an editorial condemning the "fellows" of Yale college for daring to have an opinion opposite to that of his back at racted by name. The facts are Wess.

defining the "fellows" of Yale college for darling to have an opinion opposite to that of her
took at racted my nonce. The facts are these
the two contestants for the office of president of
the Vale U. B. C. were Messrs Dunning and
Munroe. Mr Dinning is a gentleman of great
kt owledge of boating affairs, who has filled the
Joshiou of how-our in his class crew for four
years, and win has been treasurer of the Y. B.
B. C., having filled that post with great houor.
Yo it an deserved the office of president more.
Yo man has, in times past, been praised more by
Mr Cook.

Mr Mutroe's sole qualification was his being
th candidate of the senior societies. He was
min by them. A few others supported him.
Mr Cook had his reasons for wishing him presicent, and they were well understood by the college. The fitness of Mr Munroe was of the least
consequence in Mr Cook's eyes. The "fellows"
slowed their sense and appreciation of Mr Munne's merrs by giving a large majority to Mr
Dunning. Hence those tears of Mr Cook. The
college has not shown "self urgrateful to their
captain. The highest praises have been given o
him. But because they see fit to cleet a worthy
nan for president in despite of senior societies
and Mr Cook's private reasons, does it become
the late captain to pout and play the chila?

A orthampton, October 2, 1872.

A Collegian Defends the Secret So. Foolishness.

To the Editor of The Republican:

ome Cornell man has written an absurd and foolish letter to a Buffalo paper about matters he probably knew nothing about. Over it you put, probably knew nothing about. Over it you put, "The Way Young Leggett's Death was Caused." The faculty and Gen Leggett think it was not from any initiation; but from your desire to condenn the society practices, you use this sad occurrence to serve your purpose. About society initiations. We have been in our share of college societies, and have been put through. Hundreds of fellows have passed through the mill at Yale since 1845, and no one was ever injured by the tricks played. It is very easy for persons ignorant of society laws and purposes to say they are wicked, foolish, and ought to be probibited by faculties. The man who is disappointed in his hope of society preferment is generally the loudest in the pack of decriers. It is easy enough to tell stories about things that are not known to the public, with the purpose of creating an unfavorable impression about them.

The society man is restrained, because he is in the society, from telling all, the secrets of the prison-house. In spire of such Munchausen yarns as are told, we do not think that any boy having the least courage will be deterred from joining a society in which he will have such pleasure and form such pleasure associations, that he will look upon the time and money devoted to his hall as bread east upon the water. For no pleasure is greater in after years than the recollection of what has passed behind the iron doors. To those, who, foolishly and in ignorance, keep crying out against these societies, let us recommend the lines of the old Greek poet:—

"Our miseries do not spring
From houses wanting locks and bolts,
But from unbridled tongues
Ill-used by prating fools and dolts."

Northampton, October 24, 1873.

*Our correspondent utterly misrepresents the heading. It was, "The Sort of Performances that Caused Young Leggett's Death."

MORE, ABOUT CAPE ANN.

The Glonce-ter Fishermen and she Hard Lives they Lead—The Pavilion Playing Out—Louigers' Gossip. GLOUCESTER, August 5, 1873.

The occupation of the people of Clouce ter is fishing. About 500 ressels go out year y from here. The principal fishing grounds are the Grand Banks and the Georges. Cod are the Grand Banks and the Georges. Cod and mackerel, as well as halfbut, are the fish most sought after. The boats are manued by ten or fifteen men, who make the following arrangements with the owner of the vessel: The ship-owher furnishes his ship one half the bait and one-balf the salt, and all the provisions. He receives one-half the projectors. The sailors provide the other balf of bait and salt, and go sheres in the other half of the fish. It is a hard life they lead, and the wonder is that the fathers bring their sons up to such a life; but they say there is not room on land for every one, and some-body must do the fishing. The loss of life isterrible,—last year 80 ishermen perished. There are ten families who have not mourned their dead. The fogs prevailing on the Banks cause numberless collisions, and often ships thought lucky are, never heard from. Last year was an unsuccessful one; but the ships this season are doing very well. Two boats came in to-day, one having 700 tubs, the other life barrels of fish. The price for mackerel a borrel is \$20 fer Noll, a very good price. As a class, the fishermen are a strong and reckless looking set. They make good payout they lead such a hard life, and are exposed to so many dangers, that one wonders why they per sist in risking their lives. Without doubt, the excitement attending the voyage has a great influence with them, and there is an irresistible longing to try their luck once more, as their own poet has written:

"O, to continue and be enaployed there all my 1fe!"
O, to continue and be enaployed there all my weeds expessed at low water. and mackerel, as well as halibut, are the fish

I fe!

On the briny and damp smell—the shore—the sait weeks expessed at low water.

The work of fishermen—the work of the cel-fisher and clam-fisher.

Or, another time mackerel taking!

Voracious, and for the rook, near the surface, they seem to fill the water for miles."

Per the loss. For at Globecster it is as hard to loave the place as the load of the Latophagoi, the air is as cool and bracing, the nights so sleepful and redolent of brine. To the lover of mature the place has peculiar charms. The walks and drives are wild and romantic. One very pleasant drive is to Pigeon Cove by way of flockport, a distance of about seven miles. On the way the stone quarries from while fluter & French supply the new Boston postofice are to be seen, and a magnificent view of the occan presents itself from Rockport to the cove. The pleasantest way of getting bere is to take the boat at. Bloston which passes Lowell Island and Swampseott. The largest hotel here is the Pavilion, thronged with a gay and giddy sit of revellers, 15 in minber. Last year the place was crowded, but the hotel lost lits, reputation by ill management; and hough a new man has taken possession the place with a limit of him and the place with a limit of the proper or at East Gloucester. Good board and lodging are to be had for \$13 a week. The people here have an incommon eye to the main chance and "deliah" in gouging. The main objects of interest are Norman's Woe, Thatcher's Islands, (where there are two fine lighthouses containing lights of the first order), Pigeon Cove, Bay View, (B. F.B.'s residence), and the various beaches. The night view of the Pavilion house beach is beautiful, bearing a close resemblance in appearance to the Bay of Naples. But one's thoughts are disaurbed by the noisy loungers and the botel near by.

The town suffers much from the lack of shade. Originally the whole cape was heavily wooded, but the trees had to go to give way to the fish-houses—gas in a little country town, called Northampton—a whole row of elmit have been pointiff, and is one of the interest buildings of the kind in the State. It contains a large and well selected library called the Sawy er library, the use of which is given to strangers, and milke many other library, the cylinder of the kind in the State. It contains a large and we

CLARENCE X. MUNSON,

YALE 1876.

Died at Chicago, May 7, 1877.

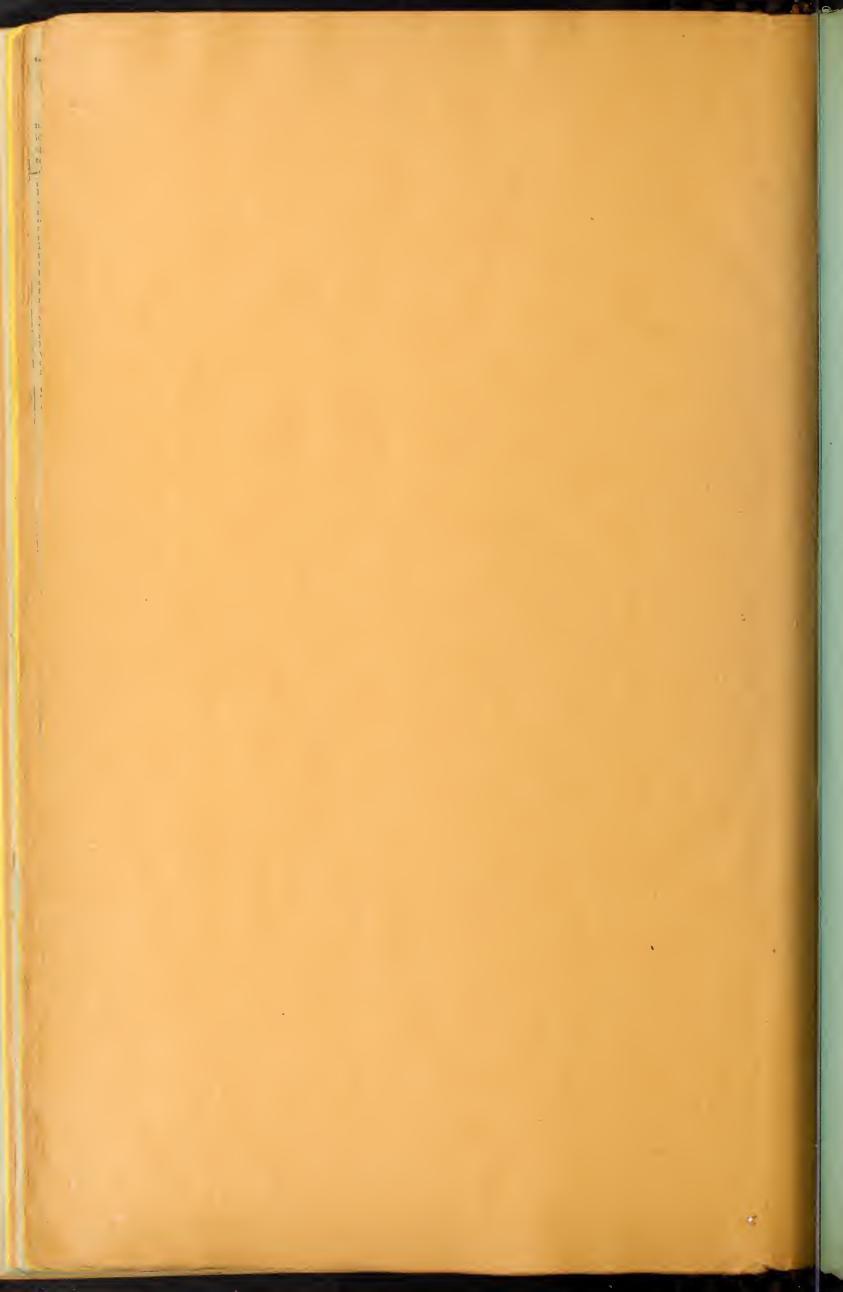
Quia multum amavit.

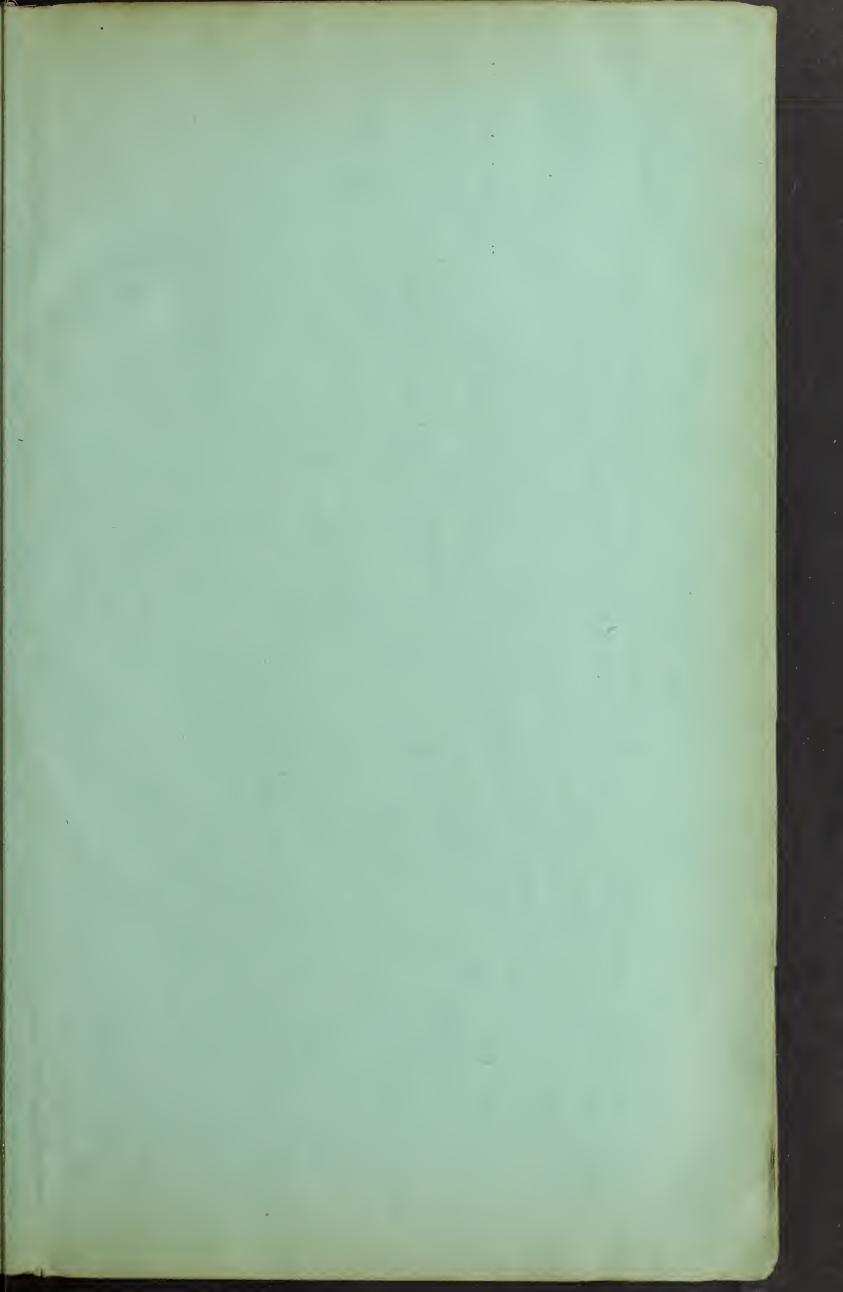
A foe to selfishness, hypocrisy and deceit: quick in speech and action, but ready, when in fault, to ask forgiveness. Of soul so free, of fault, to ask forgiveness. Of soul so free, of will so firm that he cared not for popular applause, and despised those seeking it. A faith-

ful, generous friend—a brave and honest man.
O proud, uplifted head, we never more shall see! O noble form too soon laid down to moulder in the dust! Even now we hear thy voice, and feel thy kindly grasp. Thou hast but gone before; we bow, and pray, and wait.

PHILIP HALE.







AMUSEMENTS.

LELAND OPERA HOUSE

MRS. ROSA M. LELAND, Sole Prop. & Mang'r.

Friday, Saturday and Saturday matinec, Nov. 16 an 17, America's Charming Comedienne,

LOTTA.

Friday Evening and Saturday ! MUSETTE.

Saturday, PAWN TICKET NO. 210

Monday and Tucsday and Special Wednesday matinec, Nov. 19, 20 and 21, The J. C. Deff Comic Opera Company in "A. Tell Pto AFRICA." Wed-nesday Evening, Nov. 21, "Campanini Concert Co."

Seats now on sele at Box Office, Sautter's and Clott's Music Store

Jacobs & Proctor's Theatre.

MATINEES TUESDAY, WEDNESDAY AND SAT-URDAY.

One Week, Commencing Monday, Nov. 12, the aterling Dramatic Company, presenting Frank Harvey's Greatest Work,

"WAGES OF SIN,"

Under the Management of H. R. JACOBS. A Choice Reserved Seat for 30 Cts.

NEXT WEEK:

KINDERGARDEN.

GRAND BALL

Parnell Irish National League, OF ALBANY, N. Y.,

AT GRAVES' DANCING AGADEMY,

Thursday Evening, Nov. 22, '88.

Tickets, Admltting Gent and Ladies 50 Cents.

MUSIC BY GRAVES ORCUESTRA.

CITY ADVERTISEMENTS.

CITICE IS HERFBY GIVEN, unmant to section 12 of tittle XVII of chapter 26 of the laws of 18, that there has been depo, sed is the National Commercial bank of the city of Albany this day to the credit of Elizabeth Cunninglism and Feter Dowling, a certain certificate of indevelopes in the semi-and amount of twenty-wy dollars, and thirty cents, and to the credit of Elichard Boynes, John Byrnes, Francis Byrnes, Mrs. Michael Brynes, John Byrnes, Law h Lake and Michael Pyrnes, a certain certificate of indebteiness in the sum-and amount of twenty do are, being the an ount of one awards made to said persons respectively in certain proceedings entitled "In the macer of acquiring title to lands which are deemed necessary in the purpose of providing proper drainage for certain noises situated on the south side of First street, between Lark 1.0 Swan streets, in the city of A bany, and for the purpose of laying therein such drain or drains as may be necessary.

Bated Albany, November 13, 1988.

**OTICE TO CONTRACTORS OFFICE, OF

OTICE TO CONTRACTORS OFFICE OF THE SUPERINTENDENT OF PUBLIC WIFENS—ADMAY, NOV. Th. 105—Scaled proposals will be received by the Superintendent of Public Works until Tuesday, November 27th, 1888, at mono of the day, for building the subservenue of Lifel ridge over Eric canal. A North Ferry seret, in the city of Albany. Phase and specifications may be seen at the office of the Superintendent of Public Works at Albany. All proposits must be addressed to the Superintendent of the Works and must be endorsed "Tropose" for Life-bridge substructure, North Ferry street, Albany. Proposits must be accompanied by Culted Street bonds, 6. to Issued by or ceruined checks on some habing it utuation in good credit within the city of New York or Albany, payshe at sixht to be Surcentendent of Public Works for the sum of \$20th. The right is reserved to reject any or all bids.

JAMES SHANAHAN.

Sup't, Public Works.

novel.

TERMS OF THE COUNTY GOURT—I do here by a crider, design to and appoint the terms of the founty of our for the trial of siste of law, or of fact, and the Court of Sessions, of the County of Arbeny, in the (sear is8, at the Firy Hall in the City of Albany, and at he times following, viz.:

On the second Monday of April.

On the second Monday of April.

On the second Monday of April.

On the second Monday of Potenary.

On the second Monday of Potenary.

On the second Monday of November.

On the second Monday of November.

On the second Monday of November.

And that a Grand and Petit Jury be drawn and summond to attend each of said termy.

And I do hereby appoint the following terms of the County Court for the bearing and dreision of motions and appeals, and trials and other or acceptages without a jury, to be held in the year isse, at the city Hall in the city of Albany, as follows, viz.:

On the second Monday of March.

On the second Monday of March.

On the second Monday of October.

On the second Monday of October.

On the dist day of the 2 terms, Court will be opened at 15 a. in.

Dated Albany, N. Y. December 2, 1887.

JOHN C. NOTT.

County Judge of Albany County.

ASK YOUR DRUGGIST

BEST'S Augustina Parley Mari

A Concentrated Extract of Mait and Hops, manutac tured by the PHILIP BEST BREWING COM-PANY, Milwaubec, Wis.

THIS ADMITABLE RESTORATIVE & HEALTH GIVING TONIC PROMPTLY DELIEVES

Jan 2579 BOSTON HO

A HARLEQUIN.

It is good once in an age to look abroad a bit in the world, and study the problem of which each of us is a single numeral, and the answer to which has not been worked out.

Can the ethics of living ever be set to another scale? Is it fortunate or unfortunate that the struggle for life to which each of us is bound by the needs of physical life, by the necessities of those we are bound to love, by the natural ambition which is a part of consciousness as breath is, inspires us all to struggle on, and to avoid, if possible, noticing those who fall beside us in the road, and over whose very bodies we are oft obliged to step with the same calmness with which the crook-back king of England stepped over that of his fallen rival, King Henry? We do not, like him, have the honesty to confess that we are stepping upward over any dead thing, but our own "dead selves," but whenever we can separate ourselves from the pressing throng of strugglers long enough to look about on the seene, instead of straight and narrow-eyed at the goal we are pushing toward, we find the path heaped on either side with those who have been crowded to the wall and crushed to death.

Sometimes, when it is too late, the dead body of a Keats or a Chatterton is found in the decaying pile of the superfluous, but usually all who fall are forgotten, soon enough.

It is a question whether this is as it should be or not. One's opinion all depends on how one views life. Are we placed here to struggle for ourselves, or are we placed here to struggle for ourselves, or are we placed here for some development, the end, the meaning of which we do not understand? Must we struggle for personal development, or must we help one another, and not try to understand anything? In the meanime this was brought to my mind by a case cited to me this week. The actors in it are a man and his wife who are well known to the patrons of a certain art. They were married in a far off city, where the woman had earned recognition in her profession, and where she had a following which gave her a sufficient livelihood. The man is an educated but perfectly helpless creature. He is not gifted; there is uo quality which he possesses which has any market value, and yet his wife has borne him three beautiful children. This couple were brought to this country by a certain business firm, who thought to develop in them the seeds of a speculation. The woman was presented to the public. She was presented under the most favorable auspices. She had the patronage of a cultivated and wealthy set, and yet she failed. Twice since her arrival here she has appeared before the public under auspices which many an artist of superior claims to a hearing will never have. This introduction was all that any woman could ask. It was what none but the elect ever ought to get, yet to-day what is the position? The man is unable, though the father of three beautiful children, to earn anything. The woman has not reaped the expected reward. The business house has stepped from behind her, and her rich patronesses are at the end of their wits to find the means to make her independent of charity. With a beautiful devotion to the man she married against the judgment of her friends, she struggles along, not only being obliged to make the clothes her children wear, but even much of what her husband wears.

The element of tragedy is there. The big world which looks at the surface of things will not see that. They only see the superfluous man, the man who with cultivation cannot earn that bread which nature has condemned mankind to get if he would live. The woman—perhaps by the deadening effect of this very struggle—has dropped to the plane of mediocrity, which is said to have no right to exist in art, and which only prospers when united to an absolute callousness, and an element known to the Yankee tongue as eheek.

Now the question is, What is society's duty? Is it right to encourage auy one in sticking to a profession in which she has failed? Or is it right to waste the holy office of encouragement on one who has failed? It is hard to say. But it has seemed to me that it was the duty of the world to assist those who fail to step down and out and make room for some one else. Whether that be so or not, it is surely the duty of the iudividual to stand up by himself. No one has a right to expect to be propped. This woman is a mother, but the world is not to blame for that; nor has motherhood any market value in the estimation of society. It is an honorable office; but it has its duties, and they are personal ones. In fact, the boot is on the other leg. Society is not bound to do any extra duty by a woman for the mere fact that she has satisfied the demands of her own nature by indulging in maternity; but a woman who has taken that duty on herself, will yet be called to account if she has given only life to her children. Life is not—as a raw material—so desirable. And children become mature, if they live, and one generation is the judge of its predecessor.

Under the present regime the number of superfluous men and women—they who have no work to do for which the world cares, and who cannot support themselves or give pleasure to others—is very large. Yet, as cultuvation progresses, as education becomes more common, and the individual demands of one's own nature widen, while the customs of life and the struggles for supremacy go on on their present lines, there is but one thing to do. Shut one's eyes, and push on. Those who are interested personally in such cases as the above, must dive into their own pockets to relieve the distress. They cannot expect a public to put its children under the direction of an art of which critics do not approve. Neither of these people can do anything else. Neither of them can earn a living at what they are trying to do. What is to be done?

The trouble with this is, I do not doubt, that in being pitiful we go to the other extreme. But can one, if one stops to justly consider the case, escape that? It was meant that each of us, I am sure, should stringgle along on his own legs, having a will and a heart to help others; but



AMATEUR OPERETTAS TO BE GIVEN HERE AND IN TROY.

Prudery iu Dress -- Time and Money isted so that a Few Ama-teurs Can Strut and Fret Upon the Stage. Wasted so that a

We are to have a surfeit of amateur light opera in this vicinity. Mr. Thomas Impett, of Troy, has organized a company and proposes to give Offenbach's "La Grande Duchesse;" a curious selection if it is to be sung in a literal English translation, for the story of the sudden fancy of the duchesse for Soldier Fritz, and his rapid promotion, is hardly fit for even Troy girls to sing or hear. But, to use the rhetorical flourish of a once celebrated Vermont orator, the operetta will probably be "pruned of its most inherent qualities."

celebrated Vermont orator, the operetta will probably be "pruned of its most inherent qualities."

And now comes Mr. Kellogg, the baritone singer of St. Peter's church, and the great impersonater of the pirate king in Sullivan's pleasing work. He, too, it is said, will launch his free-booting craft upon the operatic seas, but alas, not in Albany. In Troy lies the scene. There will Mr. Kellogg sing under the shadow of the pirate's flag; there will he paw the ground and emit blood-curdling Ha. Ha's. His company is said to be made up of Troy favorites. Mr. Kellogg tried to persuade Prof. Vau O'Linda, of that city, to lead the orchestra, but the professor refused, not wishing to descend to an thing so trival, so low. He expressed, however, a willingness to be Mr. Kellogg's partner if the latter should contemplate the bringing out of one of Wagner's later works, which certainly shows a commendable spirit ou the part of the eminent professor.

In February it is our turn; for Mr. Townsend H. Fellows, vocalist, teacher and manager, puts Fatiuitza upon the Leland opera house stage for three nights and a matinee. He has been lucky in securing the services of Mr. Gough, the well-known 'cello virtuoso, as director; so there is no doubt but that the chorus and orchestra will be well drilled. The cast as a whole has not been definitely determined upou, but it is certain that Mr. S. J. Leake Jr. will take the part of the Pasha, the full owner of a genuine and realistic harem. There is a rumor that Miss Edmonds was offered the part of Lydia, which she could sing in a charming manner, but that she declined it as she did not wish to go upon the stage. Who will sing it? Miss Miller of West Troy? She has talent for this sort of work, crude and misdirected, but undeniable. To the great relief of many it is announced that Mr. Fellows will projubly assume the role of the General. This alone should attract throngs.

But who is to be Fatinitza? No one from Albany, for no alto or mezzosoprano here will

DRESS THE PART.

And why not? Why should any singer hesitate about donning the tights? There need be nothing indecent about it: there need be no immodest exposure. The costume of Fatinitza is not one half so suggestive or irritating as the conventional ball-room dress; and few singers in this town hesitate to wear in public a low-cut, sleeveless gown. A well-formed girl never looks so irresistibly attractive as when she is in the eostume of a page. Who does not remember with pleasure Marie Majiltou? Or was Adelaide Neilson ever so charming as when she appeared as Viola or Rosalind? Even cynical King Solomon, a man of large experience, exhausted the Hebrew vocabulary in hymning the praises of

HIS LOVE'S FIGURE

in the Song of Songs. Curionsly enough, the male animal does not display this prudery when he goes upon the stage, but if, like Charles Lamb, his legs are "inmaterial," or if they resemble in wassive build a corner hydrant, he is not only willing but anxious to display his auatomy. And the funny part of it is that nearly every man thinks nature has favored him in this respect. Women, however, are more discreet and know more surely their strong and weak points. Perbaps this is all for the best.

THE PITY OF IT.

Now think of the time and money that will be wasted upon these trivial performances. If even the operettas brought out were uew or unknown; but it is the same old story. They have been given here over and over again by professionals, and given well. Not that the coming performances shouldbe utterly condemued in advance. They will undoubtedly provoke much amusement. The appearance of familiar faces in unfamiliar situations and in constrained attitudes will surely make the thoughtless laugh. But it is a cruel sport, this jesting at the infirmatics of our fellow men.

Many who will take part as victims in this game have musical abilities which otherwise directed would benefit themselves and educate and please an audience. Think of the beautiful and taking part songs, glees and madrigals, short cantatas that are unsuug by Albanians and unknown to the majority. It is wrong to say that the people care only for light operas, that they would not listeu to better music. An audience grows by what it feeds upon. If the only diet given it be trash, the musical body remains thin and badly nourished until at last it cannot digest healtby or strengthening food. And woe to them who thus prostitute what knowledge tbey have in thus pandering to a depraved taste.

E JOURNAL.

Joel C. Bolan in a few graceful words of congratulation presented Mr. Turner with a hand some gold headed ebony cane, heautifully engraved. To say that Mr. Turner was surprise hut feebly expresses the situation. During the thirty years that Mr. Turner has helonged to the order he has heen one of the most popular members, always honorable, genial and generous and this act showed in a small degree their appreciation of him. After an hour of pleasan conversation and music from an orchestrought by the chevaliers, the guests repaired the dining room, where an elegant hanquet haheen spread under the direction of Mrs. Turner Mr. Frauk Turner and Mr. Loring, who were it the secret. This was followed by chorus singing; then, with hest wishes for many pleasan birthdays for hoth Mr. Turner aud his wife, the chevaliers departed.

Miss Josie Cohurn, of Lowell, is visiting Mrs.

Miss Josie Cohurn, of Lowell, is visiting Mrs E. C. Fenderson. Miss Coburn is a talented singer, having studied abroad under Shakespere She is receiving much social attention.

Mrs. Cora Stuart Wheeler will give a farewell reception to Miss Lyle Durgin next Wednesday evening from 8 until 11. Mrs. Wheeler will he at home informally on suhsequent Wednesdays

Mrs. Weld's dance on Tnesday, Mr. Lover-lng's on Wednesday, and Mrs. Pratt's on Thurs-day, made up a gay week for the huds.

Mrs. Arthur W. Steadman is in North Caro-

Mr. S. D. Warreu has returned from Washington.

Mrs. O. J. Lewis gave a reception on Monday afternoon at her rooms at The Brunswick. There was some delightful music during the after-

Mr. and Mrs. Edward R. Tyler left this week for Old Point Comfort.

Mrs. C. C. Jackson gives a dance tonight at her residence on Marlborough street.

Mrs. Wm. O. Taylor gives a large reception this afternoon at her Marlborough street residence in honor of the Misses Ames.

Mr. E. D. Chamherlain is settled at The Brunswick for the winter. Miss Kimhall, of Commonwealth avenue, has returned from New York.

Mrs. Charles L. Pearson has returned from the West.

Mrs. Wilhur Jordan gave a reception on Wednesday afternoon at her residence on New-hury street.

Mr. Walter Burgess has returned from En-

The first Cambridge assembly occurred on Monday night. It was at the Social Union Hall and was successfully managed by Messrs. Ezra Thayer and S. H. Thorndike. The matrons were Mrs. George Putnam and Mrs. S. Lothrop Thorndike. The succeeding assemblies are appointed for Feb. 10 and April 14.

Mrs. William G. Fitch gave a charming reception on Tuesday from 4 until 6 at The Berke-

Sealights, the pretty summer cottage of Mrs. Daniel Kimball, 196 Beacon street, at Sullivar Harbor, was invaded by burglars last week.

Mrs. George W. Wright and Miss Wrigh gave a hrilliant reception on Monday, at their residence on Dartmouth street. Many guest were present. Mrs. Wright and her daughte will receive their friends informally on Monday through February.

Mrs. Woodruff and her sister Mes Alig

Mrs. Woodruff, and her sister, Miss Alic Dorr, of Camhridge, sailed last week for Europe where they will spend the remainder of the wir ter and spring.

Mrs. D. F. Ellis, of Potsham, N. Y., is ving her father on North avenue, Camhridge.

Miss Hodges, of Brattle street, Camhridge, visiting friends at Yonkers, on the Hudson

Mrs. Augustus Lawrence has hired three seat in Trinity church for the remainder of the win

Judge E. H. Bennett was at The Vendome fo a few days last week. He will not open hi Commonwealth avenue house this winter, th family having decided to remain at Taunton.

Miss Hattie N. Lamb is at St. Augustine Florida, for the season.

A recently announced engagement is that o Miss Eva Bullock to Mr. Herhert Reed, of Bel

Miss Cora Lovering, of Cambridge, went thin week to Chestnut Hill, Philadelphia, where she will visit her sister, Mrs. Lee.

The engagement of Miss Rehecca Dresser to Mr. A. H. Whaler of Cambridge, is announced Mrs. Bessie Lincoln, who is paying a visit to Mrs. Thomas Talhot at North Billerica, attended the grand hall at Lowell, Monday evening. This ball was one of the fashionable events of the sea on in that town. son in that town.

The second party of the Magnolia Whist cln was held Monday evening at Fauntleroy Hall. I was a very pleasant affair. The floor was i charge of A. P. Brown.

Mr. C. P. Huntington, the wealthy railroa man, has a collection of oil paintings, secon only to that of Mrs. Marshall O. Roherts.

Mrs. Vella S. Ingersoll, who has gained cor siderable reputation as a writer, is the wife Mr. Charles Ingersoll, a law adviser of one the large insurance companies of New Yo City.

City.

The annual benefit in aid of the charity fun of Boston Lodge of Elks will occur at the Bosto Theater, Thursday, March 27. The followin executive committee will manage the affair Wilson Barrett, N. C. Goodwin, H. E. Dixey E. R. Byram, J. M. Hill, William Seymou E. A. Perry, J. B. Mason, J. H. Dee, F. E. A teaux, W. C. Van Derlip, W. J. Prescott, A. (Smith, L. L. Jones, G. H. Blinn, E. L. Haske G. M. Hosmer, John Graham, chairman, and officio E. C. Donnelly. An excellent entertai ment seems assured.

The third of Mrs. A. M. Mosher's at hom.

The third of Mrs. A. M. Mosher's at hom was on Sunday. Her pretty house, in Westreet, Cambridge, is filled with rare bric-a-hraold tapestries, furniture and embroideries. was a pretty sight, especially Miss Grace Mos

JOURNAL.

there are cases which are so hopeless that help is mpossible. There is an incurable disease in the world; but on that account it was not meant that we should eternally grieve. There is incurable sin in the world; but, on that account, it was not meant that we should be perpetually mistrustful. We must forget much. Nature insists on it. We must forget such cases as the above. This man in his helpless nuselessness, this woman in whom art and motherhood, as too often happens, cripple one another, must not be thought of save as an accident of life. She must struggle along as best she can. No theory of life will dispose of her. As to art, she must settle into the place of the strugglers, and try whether she can crowd to a front place—that is all. She has no case against the world. She has had her chance, and such a one as too rarely falls even to genius. Society and art need not fret. Both have at least done their duty by her.

But the problem: the meaning of it all remains as before, unsolved, uncomprehended.

Bill's Tenor and My Bass.

From the Chicago Daily News.

Bill was short and dapper, while I was thin and tall—I had flowin' whiskers, but Bill had none at all; Clothes would never seem to set so nice on me as him—
Folks used to laugh and say I was too powerful slim. But Bill's clothes fit him like the paper on the wall!
And we were the sparkin'est beaus in all the place, When Bill sung tenor and I suug bass!

Cyrus Baker's oldest girl was member of the choir—Eyes as black as Kelsey's cat, and cheeks as red as fire! She had the best soprauner voice I think I ever beardsung "Coronation," "Burlington," and "Chiny" like a bird;

Never done better than with Bill a-standin' nigb'er, A-holdin' of her hymn book so she wouldn't lose the place,
When Bill sung tenor and I sung bass.

Then there was Prudence Hnbbard, so cosey-like and

fat—
She sung alto and wore a pee-wee hat;
Beaued her around one winter, and, frat thing I knew,
One evenin' on the portico I up and called her Frue!
But, sakes alive! she didn't mind a little thing like

that—
On all the works of Providence she set a cheerful face,
When Bill was singin' tenor and I was singin' bass.

when bli was singin' tenor and I was singin' bass.

Bill, nevermore we two shall share the fun we nied to then.

Nor know the comfort and the peace we had together when when when we lived in Massachnsetts in the good old courtin' days and lifted up our voices in psalms and hymns of praise—
Oh, how I wish that I could live them happy times again!

For life, as we boys knew it, had a sweet, peculiar grace When you was singin' tenor and I was singin' bass.

The music folks have nowadays ain't what it used to Because there ain't no singers now on earth like Bill and me;
Why, Lemuel Bangs, who used to go to Springfield twice a year,
Admitted that for singin' Bill and me had not a

peer
When Bill went soariu' np to A and I dropped down to The id bull-fiddle Beza Dimmit played warn't in the race 'Longside of Bill's high tenor and my sonorious bass!

Bill moved to Californy in the spring of '54,
And we folks that used to know him never knew him
any more;
Then Cyrus Baker's oldest girl—she kind o' pined a
spell,
And, hankerin' after sympathy, it naterally befell
That she married Deacon Pitkin's boy who kep' the
general store;
And so the years—the changeful years—have rattled
on apace
Since Bill sung tenor and I sung bass.

As I was settin' by the stove this evenin' after tea.
I noticed wife kep' hitchin' close and closer np to me,
And, as she patched the gingbam frock our gran'child
woroto-day,
I heerd her gin a sigh that seemed to come from fur
away—
Couldn't help inquirin' what the trouble might be:
"Was thinkin' of tho time," says Prue, a-breshin' at
her face,

her face,
"When Bill sung tenor and you sung bass!"

EUGENE FIELD.

BOSTON HOM

A. H. Russell, U. S. A., Mr. and Mrs. Rober C. Pruyne, Edward Pruyne, Albany.

Mr. and Mrs. James Bogle entertained number of their friends at their apartments a The Oxford, Wednesday evening, with a pleasing musical program, Miss Janet Edmonson Mr. Powers, Mrs. E. C. Fenderson, Miss Josi Cobnrn, Miss Lulu Bogle and others contributing.

Mr. and Mrs. National States of the Contribution of the Contributi

ing.

Mr. and Mrs. Nathaniel J. Rust gave a dancing party for their daughter, Monday evening, a their residence on Newbury street.

Miss Hogg of Commonwealth avenue appeared in New York this week in "Sweethearts" with Mr. Evarts Wendell as Harry Spreadbrow. The comedy is to be given in Boston this spring with the same cast.

Mrs. Wm. G. Fitch gave an attractive after noon reception at The Berkeley on Tuesday.

Mr. and Mrs. George E. Converse have been staying at The Brunswick.

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the contost dies out. In a majority of the League championship strugglos some team has succeeded in getting so far ahead of the others as to settle the pennant quostion months before the season closed. Taken altogether a five months championship season has many disadvantages. It was with a view of providing a remedy that C. D. White, President of the Eastern Association, introduced the double championship season. By this arrangement the teams play till the middle of the season and the team then in the lead is declared the champion for the first half. At the conclusion of the first half the combatants begin the struggle anew, the tailendors in the first half having just as good a start in the second half as the championship.

This plan worked admirably in the Eastorn Association, and the question arises, why could then be utilized by the Antonian League? Could then be utilized by the Antonian League? Could then be utilized by the Antonian League? The different plan read of something to enriven them. Sorely in reed of something to enriven them. They are need of something to enriven them. They are need of something to enriven them. They are and the question and the question and they are could the very cnd. With the plan of two championship contests of the plan of the very cnd. With the plan of two championship sories that be plan of two championship sories that the plan of two championship sories the plan of two championship sories the plan of two championship sories that wan out in the plan of two championship sories of severity amos were divided more than the surface of the plan of two championship sories and the question of the interest would be far. The fall series of the plan of the plan of two championship strugges and the valled for 140 games, as at present, and they called for 140 games, as at present, and they called for the spring dampionship strugges and the pla

THE DECADENCE OF SUNG,

WITH REMARKS UPON THE PHILISTINISM OF AUDIENCES.

TINISM OF AUDIENCES.

The Genma Invasion Karom as The alternation of firstending Spaken of by the Hesterey Propheter The Vity of h.

In a fate number of the New York Timester, themberson, the musical cittle, wrote an admirable article in regard to the propular judgment of singers, earling, for instance, that Mr. X. and Mr. Z. wax angry over the merits of Miss B. Mr. X. says that the young halp sings well, but Mr. Z. differs in ophthon, and stures unit: "You may think so, I stone"," And Mr. Hemberson ablis that a bother a recommendary well is not a question of ophthon, but a question of ophthon, but a question of opthon, for the our outer in determined by a jury of expert our people tylo, if they do not sing thomselves, know Thomagity the riell established rules of their infraced.

Nathday could be accounted.

Matthur could be more perfinent and thirdy them such an ordere as that of Mr. Henderson, for me are living in minge uten the art of song is strongly mismideration and undergained. The orchestrals driving the choice from the stage. The comparer of songs pays more attention to me clabratic accompanioned than to the nucled given in the slage. The order of song little seems to be rightly out. And the fasting the public seems to be rightly out. And the fasting the first matter are many presents for this. The

and claborate accompaniument to an 10 the nation of plants seems to be slying out. And the tasks of the public of the public seems to be slying out. And the tasks of the public of the I

Indee specimens of the two varieties.

In the works of Wagne the display of histogen glod full scape for the display of histogen glod full scape for the display of histogen glod full scapes, of throaty voice, makilled in act of song, He therefore deliberately real of the voice as a newly discovered rass or reed instrument. To the orthesiza econditor what is generally given to be mer or chorns. Nor if you lake one of each glod in the works of Mozart or the old multiplied in the control of the histogen and the discovered a

So are have in New York on opera conducted wholly in the Interests of German music is meant. Wagner, It is true that when hackurged Provature was intely given, atthough it seems sail the women belonging to McAllister's famous "400," who ill the invest otals and show they are the women belonging to McAllister's famous "400," who ill the investo talk and show their nikethess, really lettered. But the operas given an anasom are the women their nikethess, really lettered. But the operas given an anasom are the works of Kiehard Wagner. Womlerful as they are in many respects, they are of no value to any young singer, nor can be learn, nor can be largrove by attending their performance. And a naurely ignorant people formance.

three at present few opportunities to hear great exponents of the glarious art of song. There are certain elementary principles of this art of song that are to be taken for granted as belonging to the biagage of others one who is morthly the name of chiggs. It is amposed that the vole, has been placed, that the times are even and full, that the singer has mastered tharoughty the first that the singer has mastered tharoughty the first that the control of the stands the property, that he has acquired a certain decibility, that he understands the property execution of all ornaments. Now, undess a singer has mastered thereselvenths, he does not sing well, though he may be given the stands the property of the property of the may be an excellent insides and single of a favorite of the stands of the stands of the single single of the single single single of the single sin

ENT

N. J., SATURDAY, MAR

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HILL

less or ghring relates of premiums to deep purchasers as influencements.

Mr. Foley, impusing a tax of one-built of e per rent, upon the buslaces done in this tax by foreign John stock and huntanee oppanies, and eren private bankers.

Adjourned until 8(3) p. in. Mondly.

In ways and means committee of the outly this morning reported foreinsibler on Sentior Mirphy's bill for the credim is stant for the legislators and state offers at the Weshington contential, Judge itsers read a communication from Secretary inventor the committee, in the showed at the legislators had necompilished its reight and communication from Secretary inventor the committee, in the showed at the legislators had necompilished its frequently by foreing the committee in the maximum and the third and on the table.

The learnesses committee reported favoring Mr. Hitt's bill relative to life insurance and its are a third and the showed in a third and the state of the state

modules, and to state the composition of certain street car lines in Binghamton. Mr. Ment's, anisother state of consolidation of certain street car lines in Binghamton. Mr. Ment's, anisother street car lines in the certain street car lines in the consolidation of certain street car lines in the charter of control.

Mr. Pearsall, amending act relative to incorrict.

Adjourned until Monday evening.

Normed.

Adjourned until Monday evening.

THE EAST ALHANY BRIDGE.

A Correspondent Urges the Bonyl lotake Favoratite Actton.

Residects across the river are muxicusly swatting the decision of the milroad combinated of the proposed construction of a bridge at the Broadway crossing. East Athany. All this point, for a distance of sole feel in midth, there are no less than eighteen tracks, upon which cars are mining at all hours of the day or night.

Parel the artee, or rather highing, has been taken by the roads for a railtraining around from Troy and Hudson. All the request in the commissioners the people, which have suffered the luconvenience for every, have filed a strong and convincing argument in favor of the change, it faccondends occasioned.

IN SPIRIT LAND.

Mittock to Sycak "The Amutversary. un Sanday

Capt. Powell's Death.

Capt. Waceler Powell who died in Nark this week, was seen lary of the 2 York and Hudson Stoamboat coupagy, was for many years capt in of the prop Redichl of the New York and Hudson He was also the surviving partner of firm of Reed & Powell of Coxackle, and at time of his flest was one of the direct He died after a long liliness, suffering 1 a complisation of diseases.

Onlicors Otrosen.

St. Pulylek's aratory society has one the foffowing uilleers: Prostent, F. A. Name; first vice-president, first Pryor, second vice-president, first Pryor, second vice-president, first Wasver; recording secretary, M. A. Canametri, Miss Killin A. McKanner, rectors, W. C. Sill, E. d. Braman, U. Casy, Misses M. Purcull, M. Uryne Lizzle Barry

A New Raitmant.

DENTER, Col., March So.—Act were filed with the secretary of the yesterday, of the Colorado and Pratifical, with a capital of \$22,000 it is proposed to build from (Junction, Col., to the point where Colorado river empties into the gir California, and thence to Sau Fran San Diego nud Los Angeles.

A Big Dividend Declared.

Enston, March 30.—At the si ffve rent log); clice

A Btg Division of Declared, Birston, March 30,—At the at the meeting of the stockholders of A can Wall ham Watch company, yest it was roted to increase the effect \$1,000,000, making it \$3,00 A dividend of lifty per cent, we clared.

Mrs. Whitlook to Sneak in Sandar Trie Anniversary.

Mrs. Whillook, of Buston, will keeting alvan Vechten hind to-morrow, morning and meeting, on Spit-fundlata. This is ber hast Sanday bere, as she goes to Phisburgh the combin month.

Dr. Charles T. Bufforn, who lectured for the Algany Spit and late hist Ontober, with the Algany Shift and late hist Ontober, with the Algany Shift and late hist Ontober, with the Algany Shift and late hist Ontober, with the Shift and Shift an Chap. St. Amending act relative to clee thous in Cohoes.

51. Amending the incorporation no of New Brighton.

88. Extending the encorporate existence of an association for the relet of respectable nged indigent females in New York city.

89. Providing for completing the addition of the American Museum of Natural history in New York city and for grading the grounds.

80. Amending au net relating to public instruction relative to powers and privileges of nuton free school districts.

10. It Providing for constructing drains and sewers for the Twenty-sixth ward of Brook in.

11. Providing for constructing drains and sewers for the Twenty-sixth ward of Brook in.

12. Amending an act incorporating the swers for the Twenty-sixth ward of Brook lyn.

92. Amending an act theorporaling the department of New York Brand Army; the Requible (when the corporation is the solved the property is to become the property is to become the property is to be preserved in museum to be provided therefor!,

93. Making an appropriation of \$48,16 or disbursements of moneys paid into it treasury under chapter 403, Lawsol 1887.

94. Making an appropriation of \$58,5 for disbursements of moneys paid into it treasury under chapter 403, Lawsol 1887.

94. Making an appropriation of \$58,5 for saluries and expenses of the masocial udges, refer and aftendatis of the court line court of appeals, second division.

95. Authorizing the formation of corporations for the establishment and mainted ance of hospitale, furtheraries, dispensarianthenes for luvalids or aged and intige, peacons.

Owe fur Thoir Suits.

William E. Walsh & Sone by Owe for Their Solis.

Messrs, William E, Walsh & Sons in brought sult against John Panley, Lear Parker and William H. Tuller, the guar-line, to recover the sum of \$415 due to by the Russell guard for initiorns withing the campaign. The defendants in a general denial. The case will be bet April 8. es ted ks on th 088 114, 114 replies in Clover," at W. M. Whitney lx-lhe the of

rles Ibn usli tire cla-

och s of re-

stab-Mr. fdll; Van sh by e es-eu in Uns-thel

MUSIC IN GERMANY.

BUSIC IN CERMINAL STREET OF THE EXTRESS.

Not only is the stranger coming to Berlio actualshed at the number of until at students in the Conservaturies only and of them, nod at the number and voriety of control at the number of until at students in the Conservaturies only and of the number of voriety of control and to the computations of foreigners, that has not the trequency with which they are heard, and the opilians which they receive. If he has some from another eity—say Dresita—the has been bed to believe that in the opinion of the good Germans no composer of performen of mell has been bed to the lives outside of the Fatherinod, dust an Vellno, the poet of solled wings, swore in the refraio of nebarming kalifarle, that "A puminent multican of Dresiden shift in no teply to a question: "Sgoothait, I know the name, but of course be con'l play; no fann frailan." Camillo Si, Saous was coodemorell for being a dramatic willer, ood poer Birel's Carmon was objected to as being "disagrecable." "I would not have written hi," said the little pot-beilled learber, and I think this remark ran be taken without exception.

Nor was this no isolated opinion of a prejuding.

It it in the time remark ran be taken when the time.

Nor was this no isolated opinion of a prejutificed mon. The cancerts of the Dresden royal orchestra, lice as they are lo polit or performance, are in respect of solection, over in the same old not. The symphotics of Morart, Hoysino all the chart, are olways given, and given well; but it is pleased in time to beat the works at modern composers. They say that he king in Saxooy prides hime if a little upon his made all norwiedge, and in fact dictates what is all be played and what shall not be played. The King is on dood; to the Blocelor of theorehettra what the combination of dergyman and maste committee is in the poor devil organist. He holds the power of dismissal and the money bag, and all; like it moustless can do at 10 a swear rancestly but in a law voice, and all; like it moustless can do at 10 a swear rancestly but in a law voice, and all; like it moustless can be gratified. The extreme Wagneritie can hear the pooderous chard-combinations and tenhilling modulations of his Bayruth Mimbo Jambo; the lover of confidence of the same of the section of the same has been alled to be seeing an admirable ementifie, fine artility, and the moral what has laste gratified by seeing an admirable ementified, fine artility, and the moral which offers the many attractions to them wishing in hear the rampodilloss of composers of all schools and of all lands endurably performed.

If the notation of the best teachers of the probability there are the best teachers throughly gratified is another question ologether. In oll probability there are the best teachers of the planeiar deviation of the oligan of the organ, but not a regard to be cultivation of the voice and the story of great promise. The other eight I heard and engages of the tag upon Lone Jack Tobacco:

"Or seek so lorther:"

Betty convite the security and another the firm of the planeiar property as the best to the form of the planeiar process, and hard the planeiar process, and the firm of the planeiar process, an

It is peaking of the organ teachers of Berlin and there belog a doubt as to the popil perfectlog blimedt here in that branch of musical ends, toots upon dreateble ground, and the whole subject cambet with may justice be treated in a paragraph or two. Aft. Frederick Archer has bed articles open the merits of German organ teachers in Freund's Music nod Drama at this year, or a least be has made extended alliasions to their method of fear bing, and the geoliusua's a philoso are, I firmly believe, well founded nod adminably expressed.

The mostical culturiast is rifted to a quandary

any in three control of the control arone, having turned the heads and stolen the hearts of the most case hardred ennest goers. And Whebitl, hid as he is, sang Moniteo and the Posillon to crowded homes, as much a favorite to-day as when first he oxchanged the coachman's dress for the gaudy oloiting of his singer circles. The fact that a man loses the freshness of his voice only seems to enter him to the heart of the German people. Witness the case of Klemane, who crowds the Royal Opera House wheever it is announced that he will sing. His roles is all lines obsolutely painful to hear, but the people remember him as he was, the greatest German teon, the ideal Lobeuprio and Tambouser, John of Leyden and Handl, and though his voka-cracks when forced at all, and he frequently wanders from the key, the whole theatre resmoods with litrave, Brave, and he is called before the curial megala and aguid. To be suited by the control of the form upon the operatio stage, such mogaletim enoughted with incidentality, and he realization of the dramatic circuton and much ability in make the composer's ideal papale and real.

Plann recttals are given every week. Sofie Menter plays Monday with the assistance of the

auch megacists of the dramatic circation and meh ability in make the composer's ideal palpable and resal.

Plane recitals are given every week. Sofie Menter plays Monday with the assistance of the Pullbarmoute orchestin. Batth has a recover soon, and Schauwcoke is to play this week or next. The first of the Quinteits Evenings of Josebha, do Aboa, Wirth and Hausmann was the Hish, end the program was made up of Haydu Quanteits G moil, Mozart Querictia C day, Beethington E moil up. 52. The accound is Nov. 2, when soo of the numbers is a quericite by Dvoiak. These concerts are crowded with certimistassic and derout admirers. Appliance is unbounded, and the very tooling of Josebha's violis meets with approval and soiles. As much as to say, the great roan does ill filmsoil whee he might have had it doos for him; but, no, the artist condexends; the god stoops. Josebha brastis condexends; the god stoops. Josebha blaned it is no dood, straitfed in the justificable homaged due his sorpassing skill; buf it is doubtful wheltier he cares for the burss of admiration whell follows overy movement, just as from the oweaty circus comis a deep murmur of approval and womiter when the deplant riags the bell for his supper.

Bilica Orchestra garon liad evening last week nod brought out for the first time in this city the deed composer's Sinfonicity for two flutes, two bods, two clarinets, two bassoons und two horrs. It is in foor movements, and is a delightful exhibition of Faff's contemputal skill. The symphical recital contents to be shown and two horses are in the old Skating Rink under Dresure, and on of these he selected the gressent mekenta, which promises to be folly qual in the old no.

Etolkn Gerster gave two concerts the first of last mooth. Sho is a creat favorito here, and when it Retolf is to former years, she need much to Rodolf Bloll, who was then lends of the original of their lamense garden. The thekula ma ut a reasonably bligh price, that best souts being of \$3.75. And Noumann has his Wagner open company here with Vogland Kindornann, life famunu seprano.

The Nibelunger is the work to be given, nest obreatly a Wagner coocal and performance of withering and a wagner coocal and performance of witherings a wagner coocal and performance here cells ore allulded, but here, to be a critic, means something. It is not as it is to certain Annerice towns, where "the job" is led out to a poing man who has an mon who shags oils given to an all fossil who is reported to have song in 1830 that have part of the Creation, elling moo of them thirating mora for the Creation, elling constantly spraking of the "reculting of the piece" and "the fashlonation unilence."

Here Engel, the singling teacher at the High School, and Urban composer and teacher, with they speak sowerely when it is occasary, and on one ever doubts the slocetty of their opinions, they speak sowerely when it is occasary, and on other manners and the open as given by remarks upon the "remaining and illuming faither remarks upon the "Nublengen," as here given, would lead to more others of alleenselon of the Borlin spear and the open as given by remarks upon the appear and left open as given by a considered of in a separato lefer.

Funde Hall,

for Major white-his bland smile was and waning as the two men turns it to pool him.

I made no restricted and the blag scarcing, with a major more and the search of the pool high and anomaling. "My poor bother, or an additional state of the pool high and anomaling." My poor bother, or an additional state of the poor bother, and though some in the culty to to for loss of the pilled brother down man in I harrow in parters in He jad. He wife it with pallid lace beston him, and his his little children ching to his kneet, and represent the parter in the jad. He wife it with pallid lace beston him, and his his little children ching to his kneet, and represent the parter in the time of the major has been a super. It has the major and his children, though the mother showed it less no same, but he he well known extra a grace-tise major districted we structed to the two major and his children, though the mother showed it less no same, but he he well known extra a grace-tise major districted we structed. The want need with an ordinarial was a rid office and and feederful in the mather for red to block it between the same it his part he was an allow the most and stanged he his his rid of the his was an in the part of the his was a rid of the was contactous. That the most and stanged he his his rid of the his was contactous and his his rid of the his was contactous. The his rid of the his was contactous. The his rid of the his rid in to in the same tir ub are the are are beto the state of th

BOSTON AND ELSEWHERE,

WAGNER'S WORKS REVIEWED B MR. BENJAMIN WOOLF.

The Beauty of a Small and Picker Chorus-Proposed Charges to the State Bouse-Base Ball and Rum.

Buston, April 12.—There seems to be an impression not confined alone to Albany that even in rhours singing, numbers necessarily give streligth. It was not long ago that the Schubert club was solemnly warned finat unless they sang with full ranks, the patronage of the Albany public numbl he rithdrawn in the future. To be sure this warning did not come from one of the subscribers; it was delivered in fact from an outside tripod; but the warning was more the less impressive. The fact that these men who did appear, had attended that rehearsals was not of the slightest

mould be rithdrawn in the future. To be sure this varning did not come from one of the subscribers; it was delivered in fact from an outside tripod; but the warning was more the less impressive. The fact that these men who did appear, had attended the rehearsals was not of the slightest consequence; the fact that they say their mode intelligently and to the satisfaction of the greater art of the andience had both ing to do with the question. A count of moses nat ordered, and a few uners were found wanting. Therefore, the concert was a failure. Therefore, the concert was a failure. Therefore this performance because he shot at only forty-eight candles instead of lifty as he had proposed. Nevertheless the trick was successfully performed.

The fact remalus that a large chorus is not necessarily a good one; and it is a historical fact that the great masses and motets of Polectrina and Bach were originally performed with small and select choruses made up of from sixteen to forty voices. Talio-thirty people who have thoroughly rehearsed the music and the musical effect is much better than if the composition should be given by a hundred voices, goo i, bad and indifferent. For in a chorus of one hundred (at least in a city of the size of Albany) there will be some to whom nature has not given a golden voice; nor is it casy to induce every one of the one hundred voices to attend all the rehereals, bust Sunday I heard in lioston a performance rhich was a substantial proof of these assertions.

A chorus of thirty-three gave Members

Inst Sunday I heard in lioston a performance relich was a substantial proof of these assertions.

A chorus of thirty-three gave Mendels-sohn's Hymn of Praise at the Synagogae (formerly Edward Ererett Hales church), under the direction of Mr. Lang. Among the tenore were Messrs. Winch, Parker and Rieketson, and among the soprano was Miss Elizabeth Hamlun, who suprano was Miss Elizabeth Hamlun, who suprano was Miss Elizabeth Hamlun, who suprano solo superbly. The cantata was intuitively amag at St. Peter's church in Albany. She song, by the way, the opening soprano solo superbly. The cantata was intuitively and the superbly which, played by Mr. Lang, took, and the chart of the symphony, which, played by Mr. Lang, took, and the fit. They listened to it and enjoyed it, as well they might. Now the effects traduced by this small body nere surprising, both in the forter and plano passages. The attack was perfect, the rolume round introduced by this small body nere surprising, both in the forter and plano passages. The attack was perfect, the rolume round understoned by this small body nere surprising, both in the forter and plano passages. The attack was perfect, the rolume round understoned by the swing of the and expense, than if Tom, Dick and Harry were called upon to assist, for the weaker vestels muly learn by listening to a skilled neighbor, and in the hour of trial, some entitusiantle and Ignorant bellomer rifil ruin a a chorus by undue precipitation or an earnest desire to be heard. In this Boston chorus referred to there ras not one who was not a solo singer of repute; and the chorus ras as one vice. Mrs. X. vras contract to subordinate herself, and Mr. X. realized that there were other men present. So as a whole that performance was artistic and onjoyed by both amaleur and professional.

Just as in the last concert of the Kockel quarter, thing whe Mr. Gelse is a leelle virtuese at the first rank heinst not money-olize the stage, neither did Mr. Knelsel forget that near him sut a second violin and attuaritie parts assigned to them.

The German Opera commany in the works

The German Opera company in the works of Wagner is, however, the talk of the tunin, and their two weeks' ongagement, which closes this week, has provoked both collimited gush and heated discussion. The aperas are not so well given as in New York; the orchestra is smaller, and the scenery as a whole is shabby. Even the most enthusiastic Wagnerite cannot deny that many of the chief singers do execrable work, singling without method and saily out of time. But the Boston theatre has been crowded at each performance, and the speculators who bought many tickets, have made money.

These performances brought forth a very able article from Mr. Ben. Woolf, the well-known musician and anthor of "The Mighty Dollar." It appeared in the last anmber of the Saturday Evening Gazette. A few extracts may be of int. rest; Indeed, the whole article, a long one, is well worth reading. "There was much enthusiasm and much expression of unqualided pleasure over the masic. The sincerity of this, however, is open to something of suspicion, for it is to be doubted if people can really enjuy what they no not understand, or can appreciate inpon a single hearing, music which even its most ardent admirers admit must be studied and known before it can be comprehended. It nould not be very far from the truth to chilar that more people were bored than elified by the formous triology and we frankly contess that we were among the bored. Wagner, however, deserves one credit that he has not respected, his works popullatize extuents the armony the borth, and the pretty tunes in Italian opera, of a Stances valle, or a clibert and Sullivan bouthe, sandeenly lines Wagner's influence and rapidly leaves the commanplace behind them. They become inventitional family the endershes of melus and elements of ore destriction.

Sheaking of the monotony of Wagner's

lessly lost in a desputting mane of morely admiration.

Speaking of the monotony of Viaguer's scores, Air. Wholf puts in foreithe language ideas within an econquiratively near. Considering the immense resources he insists apout having at his command, there is a remarkable lack of variety in life orchestral effects. Feeling the strength of a glant, he almost interstably puts forth his fullection reless and uses as much force in planck a flower as he takes to appoint a tree. Of all musheat mannerists he is the most mannered. His scores are unmoromously collined by the horal touc. It has been said that he horal is the effective sharer to the or instant, but wagner scares with all hospitally land, and turns the suit into brine. There is no discreet some of proport on clown in his senser. He start off at fever heat, and is restless until he has profined the stormiest of chimaxes, and then notblug is left for him to do but to repeat his effect over and over agiding for he has left himself no room to make a trongen ellmax. Horus, trumpets, frombones and above the idln, it is all exciting enough but the source of the excitement is a tone typlone, and not the beautiful or the just on it, in fact, or are beretical congly to besteve that it is coarse, vulgar and brustal.

And of the singers Mr. Wooli is moved to make. "The screaming in The Walking and in the Rheingold, by the norsewomen in the former and the disawomen in the latter, was almost sgouizing."

But there are other subjects discussed leides Wagner. Base ball takes a promuent place, and the prospects of the season are discussed by stock brokers and horse-car conductors. It is generally admitted that it was a mistake to let Morrill go, and many beliefere that Kelly has renched the ent of bis rope. In the games with the Athleties the Bostone did not appear as well as boped by their admirers. Then there is taik of adultions to be made to the state house, and for. Ames has sent in a message, in which he says "experienced and reliable builders place the cost of construction at 22,400,000 to \$2,500,000." There is a little suspicion of jobbery in this, and why the Legislature, which now has comfortable quarters, should long for larger buildings is illihealt to see. The Spring-fueldings is illihealt to see. The Spring-fueldings is illihealt to see. The Spring-fueldings is illihealt to see the thirdly opinoses the proposed scheme, takes occasion to insert the kinfle by litaulity remarking. "It was difficult to see why a delegation of our legislators should need to visit Alliany to inspect a building which mas born in corruption and prince the tree memberal that the body which legislates for the British empire sits in a chimber no better comparatively than is occupied by our Massachusetts House of Representatives."

empire sits in occupied by our Massachusattvely than is occupied by our Massachusatts House of Representatives."

But the question of all questions is that of the proposed constitutional amendment which is to be voted on April 22. The lawyers and Unitarian, Rpiscopalian and Jewish elergymen are nearly manim ous against it helleying in heal option, and disbellering in the effects of any cast from prohibition laws. The melancholy examples of Maine and Rausas should, it seems, point in moral that even the hilud finatic mould observe, But the prohibitionists are raising heaven and earth to carry their point Massachusas should with such startling notices, as, "Within three miles of Boston's giffed down more rum is mule than is needed to supply the whole world. Vote 'Ves' April 22." The whole moral. Vote 'Ves' April 22." The whole world. Vote 'Ves' April 22." The ruth of this statement depends, of course, apon how much rum the whole world needs. There are other horse-car motices equally significantly and for, and so they please the companies and amuse the passaugers.

P. H.

ALBANY, N. Y., SATURDAY, APRIL

OOLNESS SAVED HIM.

GO EDITOR HAS A REVOLVER POINTED AT HIM.

Heside Himself iquor, Makes Boulleid,

Rage and liquor, Makes
Attack Upon Mr. West,
of the Times.
10, April 13.—James J. West, editor
chicago Times, went into Bayler
se early resterday morning to get
t was filled with newspaper men
about town Attong the latter
aspector John Bontield, whom
instrumental in buving bounced
police force a few weeks ago,
est was eating, Bonfield walked up
The ex-officer had a revolver in
coat pocket, and kept it pointed
aving committed ail the slus in the
Three times did he do this, each
ling on West to assert his manhood,
tor during all the seeme, which
eexpected would end in bloodpt cool and quiet, not deligning to
Had he dome so Bonfield would
ave shot him as he was heside himhidquor and rage. It was half an
itore Bonfield left and then Editor
lettly withdrew to his office.

Thomas McMabon, a lahorei; residing at No. 135 Livingston avenue, with his right hand wrapped up in blood-2 dired cloths, was arraigned before Justlee Conway this morning by Patrolinean Samemons, who arrested him lest night for a breach of the peace, also for intoxication. McMahon had just demolished the front door of No. 337 North Pearl street, a liter resided his hother-th-laur, John O'Brier, and was hibe act of forcing the inside door when the officer arrested him. It seems that McMahon entered his brother-in-law's apartments, and hecause he refused him money with which to buy beer quarrested and left the room. He returned shortly and started lu lo abuse his relative, when O'Brien or dered him out of the place, at the same time librealening to throw him out if he did not leave. McMahon became enraged, and seizing a hamp silved with oil brought it down with herrighe force upon O'Brien's head, initiating acep cuts. The force of the blow was so great as to break the lamp loto small places, only the stock remaining in the assallant's grasp. Frank, the sixteen year old son, attempted to help his father, when McMaron turned savagely upon him and struck birm with the remaining portlon of the lamp on the clib, luffling a gasti which took several sticknes to close. O'Brien then seized a club, struck hoos in ease of a return on of McMahon. The presention was en, as McMahon relatival shortly dis, kicked in the one-side door, and heard on the kmch of the door ach that the inside with his foot. All torceloct station house McMahon and heard on the kmch of the door ach that o'Brien he urrested for ug him with both a club, and land 'Brien's room when the other ach the inside with his both. All torceloct station house McMahon and that O'Brien he urrested for ug him with both a club, and also for lang to state the discharged with biood. McMahou demanded of the unglish the issue a warrant for O'Brien of stand and ewore that he had not unly itself the club as a means of a gainst his assallant. The son, corroborated his father's

nglish you know, but all the latest ork styles. H. J. French, cash to Breaching.

IN COOPER FORGERY.

ar Testimony Tuken and an Adjournment Until Tuesday, examination in the case of Armonr & minet Thomas C. Cooper, an applica or a warrant on the charge of forgery, oulfneed before Justice Conway this hig. The following wituesses were the Edward B. Noble, Martin T. Padasial likely of the College of the Coll

THE UNKNOWN DEAD.

Found Floating Off Van Wie's Point-Description.
body of a man was found floating in ter nt Van Wie's Point, yesterda, by Stolz, who secured the corpse and d Coroner McCornick. Undertaker d Coroner McCormick, Undertaker her has the remains at his rooms No. ondwny. They are those of a man of m height, smooth face, durk hair, part of head build, aged about fifty dark auit of clothes and overcoat, I shirt, and rubbers over his shoes, at was missing and there was nothing pockets enva a linen handkerch'ef and to horsechestnut. He had prohably a the water for twelve days or two

Don't

I't bny poor-litting, really made vloth-hea are will make you fine custom almost as cheap. H. J. French, eash ,546 Broadway.

ty Burke, for intoxication was sent to callentiary for ninety days in default can dollar fine by Justice Conw r, and Sullivan for the same falling went to or ten days.

or ten days.

or ten days,

ness Moran, arrested for assaulting

Ann Dempsey, was dismissed on

the ten book his hands off Mary in the

c. e case of Louis Alex for assaulting jet Coffey, has been adjourned by Jus-Conway.

Laves of 1889.

ap. 125. Amending the charter of the ge of Hornelisville relative to the num-of police justices and constable.

To provide for the further erection nortal tablets on the Gettyshurg battle-

To revise the charter of the village of Sing

S. Authorizing the Richfield Elect thand Power company to perfect inization and to issue bonds.

29. Authorizing the New York hoard of irmen to appropriate \$15,060 to decorate the huidings and for fireworks at the shington centennial celebration.

ng Kong and Canton Heard From ilg shipment of China mattings now with We pass the matting direct from Rong and Canton to you. The usual long e of middle-ner get no hand on these tees. The patient, base-yeat weavers with it feet to ours, have bren working on matting orders for the past year—the come is here ready for you. Your-can't che a hutton and ring up China and get ked matting off hand, it takes time, das a long look shead to be that is best you to buy in these road, clean floor covigs. Make your selections hefore the orthern is broken. All styles, qualities weaves. Prices are as right as thirt, & Co.

Careless Navigators

Gross mismanagement on the part of the ficers of the Drow is ascribed as the cause or the steamer bawing run down and sunk the schoner Revenue on Tuesday night, he matter will be investigated.

Killed Their Child.

In the case of the infant found in the ault of No. 154 Llvingston avenue, the jury Coroner Murray returned a verdlet that e child was thrown into the vault by perms unknown, and that death resulted from amorrhage and exposure.

OUR L

PRACTIC

Interesti Arnol

It has a Albany is rea this will be a devotees here. Mo more also managers quite clat attairs, a ago looke into the sabsent ho practicall in bo is bi for a plac rith a Us that that would be more fro the form Thesday meet.

ineet.

"I unde han y beof they min article ew made up must be sette goo euter an you in the my in the for a in a 3:15 in the releasement. tenm nni have an good or talent iv knows there wh Next Ti threen i some pi Holmes wrill pla the elgiant per 'Alhr towns it said Mr no fear well pik

> East, S. of V 25. Thencamp versary Endeav the Co drills

case h the co rlson's Record Y. M. will d row.— tain o

BAT le 3 the I noon event vices night feller Dear

Thever land pany was tary rippi chan The patie program. pear had nigh will The som

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